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ITALIAN

CONVERSATION-GRAMMAR.

BY L. B. CUORE.

Urbino, New Edition

THIRD EDITION.

(Revised)



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P R E F A C E.

THIS Grammar, based on that of Robello and others, claims to be all that is necessary for the study of the elements of the Italian language.

Great pains have been taken to present the verbs in a clear, concise manner ; and though, for the sake of easy comparison, they are placed at the end of the book, the student is requested to study a part of them with every lesson.

It is hoped that this little work will fill the place for which it is intended.

THE AUTHOR.



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ITALIAN GRAMMAR.

ITALIAN GRAMMAR teaches the principles of the Italian language. These relate, —

1. To its written characters ;
2. To its pronunciation ;
3. To the classification and derivation of its words ;
4. To the construction of its sentences ;
5. To its versification.

The first part is called ORTHOGRAPHY ; the second, ORTHOEPEY ; the third, ETYMOLOGY ; the fourth, SYNTAX ; and the fifth, PROSODY.

CHAPTER I.

PRONUNCIATION.

The Italian alphabet consists of twenty-two letters : —

A, a ; B, b ; C, c ; D, d ; E, e ; F, f ; G, g ; H, h ; I, i ; J, j ; L, l ; M, m ; N, n ; O, o ; P, p ; Q, q ; R, r ; S, s ; T, t ; U, u ; V, v ; Z, z.

The letters *k*, *w*, *x*, and *y*, sometimes occur, but only in words derived from foreign sources.

SOUNDS OF THE ITALIAN LETTERS.

In Italian, every vowel must be distinctly sounded. The five vowels, *a*, *e*, *i*, *o*, *u*, are thus pronounced : —

SOUNDS OF THE VOWELS.

A, as	. . . . .	in father;
E, as	. . . . . a	in made;
I, as	. . . . . ee	in eel;
O, as	. . . . . o	in Rome;
U, as	. . . . . ou	in soup.

REMARKS.

E has two different sounds, — open and close :

E open, as in MATE, NAME :

Téma, subject.

Vènti, winds.

Avèna, oats.

E close, as in GREY, PAIN :

Téma, fear.

Vènti, twenty.

Mèla, apple.

Màlum.

O has likewise two sounds, — open and close :

O open, as in CORD :

Bótta, blow.

Rósa, rose.

O close, as in BONE :

Bótte, cask.

Óra, hour.

To become thoroughly acquainted with the open and close sounds of *E* and *O*, three things are especially necessary: 1. *Practice*; 2. PRACTICE; 3. PRACTICE.

SOUNDS OF THE CONSONANTS.

The greater portion of the consonants in the Italian language are pronounced as in English. The following are the exceptions:—

C, which takes the sound of *ch* before *i* or *e*: otherwise it sounds like *k*.

H, which is used only to harden the sound of *c* and *g* before *e* and *i*, and to distinguish different parts of speech. It is never sounded.

J sounds like *ee*.

Q is never used without *u*, and is sounded like *q* in the English word *quire*.

R, which is sounded as if rolled on the point of the tongue.

Z, which is sounded like *ts* and *ds*.

L, M, N, and R are liquids, or semivowels.

COMPOUND SOUNDS.

CH	sounds	.	.	.	like <i>k</i> in English.
GH	"	.	.	.	hard as in English.
GN	"	.	.	.	like <i>n</i> in the word ONION .
GLI	"	.	.	.	like <i>l</i> in the word WILLIAM .
SCI	"	.	.	.	like SHE .
SCE	"	.	.	.	like SHA .
SCH	"	.	.	.	like SK .

Cc, followed by the vowels *e, i*, is pronounced like *tch* in the English word *match*.

Gg, followed by *e, i*, sounds like *dg* in the word *lodge*.

The exact sound of the letters can be obtained only by hearing good pronunciation, and by repeating after the teacher, as almost every language has some sounds which can only be learned by practising with an experienced teacher.

But, as an Italian teacher is not always to be found, we shall endeavor to give a few concise and practical rules, by which the student may make himself familiar with the language of Dánte, Alfieri, Boccaccio, Ariosto, Tasso, Petrárca, Maffei, Manzóni, and a host of other writers, whose works will never cease to form part of the *belles lettres* of every country.

Diphthongs, as we understand them in English, do not exist in Italian. Dr. Bachi, in his excellent Grammar, speaks of diphthongs and triphthongs, by which he means such a blending of the vowels that *each* is but faintly heard.

The apostrophe (') indicates that a vowel is omitted; as, *l'oro*, instead of *lo oro*, the gold; *dell' anima*, instead of *délla anima*, of the soul; &c.

The grave accent (`) is used on the last vowels of some words; as, *città* (formerly *cittade*): or as a termination which must be pronounced sharply; as, *avrà, amò, cessò*

EXERCISE IN PRONUNCIATION.

A	Cása, música, dánza.
A	Felicità, darà, sarà.
E (close)	Béne, pedóne.
E (open)	Téma, péna, érba.
J	Principj, provérbj, compéndj.
I	Infímico, cibo, ripiéno.
O (close)	Córso, amóre, fónte.
O (open)	Póvero, tólto, pópulo.
U	Dúo, túo, súo.
CE	Cénto, céce, felíce.
CI	Pacífico, diéci, cibo.
CH	Chiódo, chi, che.
GA, GO, GU	Gámba, págo, gústo.
GE, GI	Germáno, dígitto, legióne.
GN	Campágna, magnético.
GLI (liquid)	Fíglío, figlia, gli, méglío.
S (strong)	Sánto, stúdio, sénso.
S (soft)	Guísa, cása, cósa.
SCA, SCO, SCU . . .	Scábbo, scoláre, scúóla.
SCE, SCI	Scéna, scínto, fásccia.
Zz (z like ts) . . .	Nózze, fazzolétto.
Zz (z like ds) . . .	Azzúrro, mézzo.

REMARKS.

Double consonants must be *very* distinctly pronounced, thus : *imménso*, *im-mén-so* ; *innocénste*, *in-no-cénste* ; &c.

Every syllable must contain a vowel, and cannot receive more than one consonant after it in the same syllable, but may be preceded by one, two, or three. The last syllable of all Italian words ends with a vowel. The exceptions are *il*, the ; *con*, with ; *non*, no ; *per*, by ; and a few abbreviations.

READING EXERCISE IN PRONUNCIATION.

To impress the following exercise on the memory of the pupil, many English words are omitted. The pupil is required to fill them up : this can be done with the help of the dictionary.

LA FANCIULLA DI BUON ÍNDOLE.

THE LITTLE GIRL

AMIABLE.

La Marchésa Giúlia andáva in carrettélla a far vísita álla
 The went little carriage to make to the
 sorélla che stáva in vília, e avéva con se solaménte una
 sister who was country, and had with her only a
 cameriéra e uno staffiére. Una ruóta della carrettélla si rúppe,
 chambermaid and a footman. wheel of the broke,

e benchè per búona sórte non rimanésse feríto nessúno,
 although by good fortune remained wounded no one,

bisognò scéndere, e adattársi di andáre a piédi ad un
 it was necessary to descend (adapt) prepare to go on foot

villággio lontáno di lì quási tre míglia. La Marchésa
 distant from there almost three miles.

mandò innánzi il servitóre per fáre avvisáre un carrozziére
 sent before the servant for to make to give notice carriage-maker

che venísse ad accomodáre la carrettélla; il cocchiére rimase
 which should come mend coachman stayed

con i caválli, e la signóra prése a bráccio la cameriéra, e si
 with the horses lady took arm

avviò.

set forward.

Éra sul mezzogiórno, e il sóle dáva lóro móltá nója;
 It was mid-day sun gave to them much inconvenience;

dimodochè la signóra, non avvézza a cammináre a piédi, présto
 so that accustomed walk on foot very soon

présto si straccò, e per riposársi ebbe ad uscir di stráda, ed
 was tired for to repose had leave street

entráre in un práto dóve érano délle quérce. Là si mise a
 enter meadow where there were of the oaks. There she put herself

sedére all' ómbra sótto uno di quégli álberi, e guardò con
 sit to the shade under one of those trees observed

piacére il bel prospétto che le éra dinánzi. A un trátto élla
 pleasure fine prospect which her was before. all at once she

víde passár pel práto úna ragazzína con un fastéllo di lénga
 saw to pass through little girl faggot of wood

in cápo.

on head.

Ragazzina più bella di quella non era mai passata sott'
 Girl more beautiful than that was ever before
 occhio alla Marchesa. Le sue carni paravano latte e rose, i suoi
 eye her cheeks appeared milk roses her
 grand' occhi celesti erano pieni di dolcezza, e sotto una pezzuola
 great eyes blue were full sweetness under handkerchief
 di cotone giallo, annodata intorno al capo, venivan fuori le
 cambric yellow, tied about the head, came out
 ciocche de' suoi biondi capelli, e davan grazia vieppiù a quella
 tufts fair hair gave grace much more that
 bella fisionomia. La signora non aveva figli, e se ne
 had children herself of it
 addolorava. A veder dunque quella cara fanciullina, non poté
 grieved. see then dear girl was able
 a meno d'invidiare la madre sua; e disse alla cameriera di andare
 at least to envy said go
 a chiamar la bambina e condurla. Questa si avvicinò con un
 call child conduct her to her. advanced
 contegno modesto ma franco, posò il suo fastello, fece un
 countenance but put down made
 inchino alla Marchesa, e le domandò se aveva qualcosa da
 bow to her asked if she had something to
 comandarle. Niente, rispose la dama; voglio soltanto parlare
 command of her. Nothing, answered lady; I wish only to speak
 un po' con te: mettiti a sedere qui sull'erba, e prima di tutto
 little thee: put thyself sit here grass before all
 dimmi come tu ti chiami? Rosa Lúci, al comando suo.
 tell me how thou thyself callest? at your.
 Il babbo e la mamma gli hai vivi? Il mio babbo è morto ch'è
 papa them hast thou alive? my is dead
 un pezzo; la mia mamma ha me sola e si sta qui in un villaggio
 has alone is here
 vicino. M'immagino che non siate molto felici. Oh, perchè?
 near. I imagine may be very happy. why?
 Noi ci vogliamo bene, e siamo contente. Ma mi pare
 We ourselves wish well are to me it seems
 che voi siate molto povere!

Noi ci guadagniamo il pane con le nostre fatiche:
 We to ourselves gain the bread the our labors:

abbiámo dèlle gallíne che ci fáanno le uóva; e la mía mámma
 we have some hens which make eggs
 óggi è andáta al paése a vénderle, ed i quattríni si sérbanò
 to-day is gone to the country to sell them the money serves
 per la pigiónè di càsa. E in che lavoráte voi per guadagnárvi
 rent house. work you per gain
 da mangiáre? Nell' estáte noi andiámo a sarchiáre, e dópo la
 to eat? In the summer we go to weed after
 mietitúra andiámo a spigoláre. Ma se duráte tánta fática,
 harvest glean. But if endure so much fatigue,
 mangiáte mále e andáte mal vestíte, cóme potéte voi éssere
 you eat badly go ill dressed, how can you be
 conténte? Noi a tútte quèste cóse non ci pensiámo
 We (of all these things not ourselves think
 nemménò; quándo s' ha fáme si ringrázia Iddio di avére di
 at all; when one has hunger one thanks God to have of
 che satollársi, e ógni cósa par buóna. Se nói non abbiámo
 what satisfy every thing seems good. If we not have
 vestítì bélli, siámo púre copérte e decénti; sóno solaménte i
 clothes fine we are yet covered are only
 pígrì che vánno sémprè strappáti e súdici; la mámma pénsa a
 lazy who go always ragged dirty thinks
 rassettáre le nóstre robiccióle, ed io già comíncio ad aiutárla.
 to repair our clothes I already begin to help her.
 Rosa, vuói vènr méco a quel villággio? Volontiéri: tánto la
 wilt come with me to that Willingly whilst
 mía mámma fíno a stasséra non tórna; ma bisógna che
 until this evening returns it is necessary
 intánto io pórti a càsa mía quèsto fastéllo. E se lo comprási
 meanwhile carry house my if it should buy
 io? Allóra poi! ma cósta séi sóldi, veh! Éccoti sei sóldi
 I? Then but costs six cents, hum! Behold
 (rispóse la Marchésa alzándosi), pósa lì il túo fastéllo, e viéni
 rising, put there come
 con nói. Ma s' ella l' ha compráto, bisógna ch' io gliélo pórti
 But if you have it bought, it is necessary that I it carry
 (e voléva ripigliárlò), ma la Marchésa gliélo impedi, e prése
 she wished to take it again prevented took
 la vía del villággio, dóve arriváta, entrò in un albérgo (*hotel*)
 way where entered
 d' apparénza assái decénte.
 appearance enough

Lo staffière venne a dirle che per accomodare la sua
 The footman came to tell her mend
 carrozza gli bisognavano cinque ore. La Marchesa ordinò il
 needed five hours. ordered
 pranzo, l' ostessa la condusse in una stanza pulita ove essa entrò
 dinner hostess conducted room clean where she entered
 insieme con le altre due; diède poi segretamente degli ordini
 together other two; gave then secretly of the orders
 alla cameriera che uscì per eseguirli. In questo frattempo la
 went out execute. meanwhile
 Marchesa continuò a parlare con Rosina, e si trovò contenta
 to speak found
 sempre più del candore delle sue risposte, e soprattutto della sua
 always more candor her answers above all
 tenerenza per la propria madre.
 tenderness own

La cameriera tornò carica de' vestiti che aveva comprati nel
 returned laden clothes she had bought
 villaggio; spogliò, per ordine della padrona, la piccina, e le
 undressed, by order mistress little one
 mise indosso una camicia di cotone, un sottanino ricamato, e
 put upon her shirt cambric petticoat embroidered
 una vestina di seta color verde chiaro, con un ornamento di
 gown silk green light ornament
 merlotti color di rosa; poi le acconciò i capelli, colle trecce le
 lace then dressed hair braids
 formò una specie di corona sul capo, e vi pose una ghirlanda di
 formed sort crown head put garland
 fiori. Rosa dapprima faceva la ritrosa, e si vergognava a
 flowers. at first made shy was ashamed
 vedersi vestire da signora; ma poi, siccome era di naturale
 to see to dress then, as she was by
 molto compiacente, si sottomise a tutto. Quando fu assettata
 very complaisant submitted all. When she was fitted out
 per bene, la Marchesa la condusse davanti allo specchio, e le
 fully her conducted before her mirror and to her
 disse che si guardasse. La piccina si guardò sott' occhio
 said that herself she should look at. little one regarded
 nello specchio, sorrise ed arrossì.
 smiled and blushed.

Che ne d'ici eh! disse la Marchésa; non ci avrésti
 What to it sayest thou would have

gústo di stár sémpré vestíta in quésto módo? S'í; ma cóme si
 taste to be always dressed manner? Yes how

può con quésti ábiti andár a tagliár l' érba e sarchiáre? Védi, se
 can clothes to go cut grass to weed? See if

tu fòssi la mía figliuóla, com' io lo desidereréi, tu non faticherésti
 thou wert daughter as I it should desire fatigue thyself

più in quésto módo; tu imparerésti a léggere, scrívere, e
 more shouldst learn to read write

cantáre; e ti rimarrébbe ánche témpo per divertírti; io ti
 to sing to thee would remain even time to amuse

meneréi a spásso in carrózza, e ti faréi giocáre in tante
 would lead would make to amuse so many

maniére. A me, la mía mámma ha détto sémpré che D'io sa
 manners (ways). To me has said always that God knows

quel che fa. D'io ha volúto che élla fòsse Marchésa, ed io
 what he does. wished you should be

úna contadína, ma io pregherò D'io di dárle úna figliolína, ed
 will pray to give you

élla è tánto buóna che il signóre la farà conténta.
 you are so lord you will make

La signóra Giúlia non si saziáva di accarezzáre Rosína:
 satisfied to caress

faceva ammiráre álla cameriera la gentilézza déi suói módi, le
 she made admire gentleness

grázie délla persóna; e quésta, per far la córte álla padróna la
 she to please the her

lodáva ánche più di lei, e la Rosína ascoltava quéste lódi tútta
 praise than she heard

confúsa. Vénnero ad avvisáre che il pránzo éra all' órdine:
 They came inform dinner was ready

la Marchésa passò in úna piccóla sála con Rósa per máno, e la
 passed into a little parlor hand he

fèce méttre a sèdère a távola accánto a sè. La póvera
 caused to put sit table at the side

fanciullína si vergognáva talménte, che quási piangéva ma
 bashful so almost to weep

vedéndosi trattáta con tanta bontà, cominciò a rassicurársi un
 seeing herself treated kindness began re-assure

póco.

La minéstra le párve si buóna, che ne mangiò assái;
 soup to her seemed of it she eat enough
 e il léssò che venne dópo, le párve una vivánda squisíta; e si
 boiled meat came after to her seemed food exquisite
 saziò affátto; dimodochè, quándo vénnero in távola gli áltri
 satiated so that when came the other
 piátti per quánto la Signóra la pregásse, non potè più mangiáre.
 dishes begged was able to eat.
 Il víno pói non vi fu módo di fargliélo bére; appéna l' ebbe
 wine then there was to make to drink; hardly had
 ella assaggiáto si riscósse, e chiése che per carità le déssero
 she tasted shuddered asked for charity her should give
 dell' ácqua. Allorchè élla víde veníre le frúttà e i dólci, mandò
 When saw to come fruit sweets uttered
 un grído di sorprése. Un áltro pránzo! eh! Élla potéva
 cry surprise. dinner could
 chiamáre tútti i ragázzì del villággio, v' éra da sfamarli tútti.
 call children there was to satisfy
 Ebbéne Rósa, se tu vúoi veníre a stár con me, tu sarái
 Well if thou wishest to come to be shalt be
 trattáta tútti i gíorni cóme óggi, e ánche méglìo. Per me,
 treated days as to-day even better.
 Signóra mía, faréi tútto per compiacér-la; ma égli è
 I would do to please you
 impossíbile ch' io lásci la mia mámma, che non ha áltro che
 should leave has other than
 me per ajutárla e vegliárla quánd' è maláta. Io pagherò úna
 to help her to care for her when sick. will pay
 dóнна perchè la sérvà. Sì, ma quéstà dóнна non le vorrà
 woman for her serve (that she may serve her). would wish
 béne cóme io gliéne vóglìo e la servirà solaménte per
 well as to her wish her would serve only
 guadagnáre. La mía mámma ha présò cúra di me quánd' io
 to gain. taken care
 éra piccína; óra ch' io sóno gránde, non vóglìo abandonárla;
 I wish
 quándo élla sarà vécchia, io lavorerò per dárle da mangiáre
 will be old will work to give her to eat
 cóme élla facéva per me quándo io non mi potéva guadagnáre il
 as did was able to gain the

páne. La Marchésa era inteneríta dái sentiménti di quéssta
bread. affected by the

fanciúlla, e non ebbe più il corággio d' insistere: le permíse di
had permitted

riprendére la sua vesticcióla, e tornár dálla mámma, che dovéva
to take again dress return ought

cominciáre ad éssere in pensiéro per léi. Innánzi di lasciarla
to begin to be thought for her. Before allowing her

partíre, l' abbracciò, ed empì le sue tásche di quéi pasticcínì
to depart, she embraced her filled pockets cakes

e di quélle pastíne che éssa non avéva neppure assaggiáte.
that pastry had not even tasted.

La Rosína paréva un uccellétto scappáto dalle máni di un
appeared like a bird escaped hands

ragázso che lo volésse ingabbiáre: avéva préso i stúoi zóccoli
boy who it wished to cage: she had taken wooden shoes

in máno, e cosí scálza corréva tánto lésta, che la cameriéra, a
hand so barefooted ran so quickly to

cui la marchésa avéva comandáto di tenérle diétro, durò fatica
whom keep found it difficult

a non la pérder di vísta. Éssa nonostante arrivò al casoláre
her to lose from sight. notwithstanding arrived house

quási súbito dópo Rosa, la trovò nelle bráccie délla sua
soon after her she found in the arms

mámma, álla quále élla raccontáva che úna bélla signóra la
related

voléva condúrre con sè, prometténdole vestíti bellí e tre
wished to take her with her, promising her clothes fine three

pránzi ógni giòrno. Io nondiméno son venúta vía (aggiungéva
dinner every day. nevertheless am come added

élla), perchè sebbéne io vóglia bene a quélla signóra, la* non è
although wish well

poi la mia mámma.
then

La cameriéra dísse a quélla contadína che álla súa padróna
told

éra piaciúto tánto il buon cuóre délla Rosína, che voléva
pleased wished

* *La for ella, she.*

assicurarle una pensión di dugénto franchi, e al suo ritorno
to secure to her two hundred francs return

alla città ne avrèbbe segnato il contratto: le lasciò l'indirizzo,
would have to sign she left her direction

e le raccomandò di venirla a vedére la domenica pròssima, e
advised to come to see Sunday next

menar con sè la Rosina. La donna glielo promise.
to bring with her it to her promised.

La Marchesa Giulia, benchè non fosse avvezza a sentirsi
although accustomed to hear herself

contradire, siccome d'altra parte ella era generosa e di cuor
contradicted, on other hand heart

buono riconobbe che non aveva potestà di disporre di Rosa contro
recognized power dispose against

il suo volere, nè di obbligarla a preferir lei alla propria madre;
will, nor oblige her to prefer her to her own

perciò si determinò a farle in altro modo tutto quel bene ch'
therefore determined another manner all the good

ella poteva. Accòlse dunque le contadine con molta affabilità,
she could. She approached then

e dopo ch'ella ebbe parlato con la madre, non si maravigliò più
after had spoken was astonished

delle qualità buone della figliuola. Quella donna in fatti era
daughter. That lady fact was

tutta probità e delicatezza: contenta del suo stato, non invidiava
all delicacy state envy

niente i ricchi, i quali diceva essa, son pur sottoposti, come tutti
any one rich who said she are exposed

gli altri uomini, alle malattie ed ai dispiaceri, e dovranno rendere
diseases and to misfortunes ought to render

un gran conto delle loro ricchezze, dove non se ne servano in
account riches where serve (use) for

bene.
good.

La Marchesa fece alla Rosina il regalo che le aveva
made present for her she had

destinato, ed erano tre vaccherelle, le quali ella fece consegnare
three young cows which she made to consign

alla madre perchè le conducésse con se: ed aggiunse, essere
should conduct added to be (it was)

súo desidério che la piccína non andásse più a lavoráre álla
her desire should go work

campáña, ma badásse soltánte a véndere il látte e le uóva.
country should care only to sell milk eggs.

Siccóme pói, diss' ella, non déve Rosína stár mái disoccupáta,
But then, said ought to be ever unoccupied,

andrà álla scuóla del vóstro villággio, il restánte délla giornáta
shall go school day

lo passerà da úna maéstra che le insegnerà a far la trína: álle
pass teacher her will teach to make lace

spése che occorreránno per la súa istruzíone penserò io. Rósa
expense shall incur I will think.

e la súa mádre volévano ringraziáre la Signóra, ma vínite dälle
wished to thank

lacrime non potérono articoláre paróla.
tears were able word.

Quésto benefizio non potéva éssere fáto a persóne più dégne:
was able made any one more worthy

l' educazíone sviluppò nélla fanciullína tútte le buóne qualità
developed

che tralucévano in léi fin dall' infánzia. Un ánno dópo élla
shone her from A year after

portò in regálo álla Marchésa úna trína lavoráta con sómma
carried present lace made

finézza ed éra tánta da guarníre un vestíto. La Marchésa sèppe
enough to trim dress. knew

che quélla famíglia, résa da léi agiáta, risparmiáva per
rendered saved

soccórrere i bisognósi, e spiáva tútte le ocasióni per beneficáre.
succor needy spied (watched)

Rosa éra entráta appéna ne' quíndici ánni, quándo la
entered scarcely fifteenth year

Marchésa cádde in una gravíssima malattía: súo maríto éra
fell in very serious sickness husband

in viággio: e non avéva áltro che la súa génte di servízio che
absent she had no others than people service who

l' assistése. Lo sèppe Rosína, e súbito, lasciándo úna súa vicína
her could assist. knew left neighbor

a guárdia délla casa e délle vaccherélle, partì per la città
guard cows, she set out

insieme colla mamma. Arrivato che furono, andarono alla
 together with Arrived they were, they went
 camera della Marchesa. Essa era fuori di sè, nè riconosceva
 chamber She was out of her mind, neither recognized
 alcuno; e da quello stato di delirio, cadeva poi in un profondo
 no one fell
 letargo che pareva morta. Tutta la gente di casa era costernata,
 appeared dead. people confounded
 la cameriera, sommamente affezionata alla sua padrona, non
 greatly attached
 sapeva far altro che piangere, e non era buona a nulla. La
 knew to do than to weep she was for nothing.
 buona Lúci fece rizzare accanto al letto della signora un
 made to be placed by the side bed
 letticiuolo: ed ella e Rosina vegliavano la signora una notte
 little bed watched
 per una.

I medici s' intendevano con loro per la cura dell' ammalata;
 depended upon them care sick (lady)
 e tutto era adempito con la massima puntualità. In capo a nove
 fulfilled greatest At the end of nine
 giorni la malattia pigliò buona piega: la Marchesa ritornò in sè e
 days took turn recovered
 conobbe quanto doveva allo zelo e all' affetto delle sue amorose
 knew owed loving
 assistenti. La povera Rosina era scolorita dalle inquietezze e
 pale
 dalle notti perdute; ma i suoi occhi abbattuti ripigliarono
 nights lost (sleepless nights) languid took again
 la loro vivacità appena ella cominciò a sperare nella guarigione
 as soon as began hope cure
 della sua benefattrice. Ella con le sue premure rese meno
 cares rendered
 spiacevole alla signora il tempo della convalescenza; ora le
 disagreeable now
 leggeva un bel libro, ora le raccontava qualche fatto interessante
 read then related fact
 accaduto nel suo villaggio: voleva anche pensare a vegliarla,
 happened wished also to take care of her

nè permettéva che áltri le facésse i bródi e preparásse le
others should make broths
 medicíne. In quésto témpo il marito della Marchésa tornò,
returned
 ed éssa, ritornáta in perfétta salúte, gli mostrò quánto dovéva a
returned health showed she owed
 Rosína ed álla mádre di lei, e gli disse che oramáí non le dáva
now gave (had)
 più il cuóre di separársi da lóro. Concertárono dúnque di
heart They agreed then
 métttere la Lúci alla direzióne délla cása, sicúri che non
put sure
 potévano affidárla méglío: la figlia pói non dovéva avér áltro
were able should have
 títoló che di compágna ed amíca délla Marchésa. Voi vi potéte
can
 figuráre, figliúoli miéi, quánto volontiéri accettárono ésse tále
children they accepted
 proposizióne.

ETYMOLOGY.

PARTS OF SPEECH.

There are *nine* parts of speech in the Italian language :
 —1. The ARTICLE; 2. The NOUN; 3. The ADJECTIVE;
 4. The PRONOUN; 5. The VERB; 6. The AD-
 VERB; 7. The PREPOSITION; 8. The CONJUNCTION;
 9. The INTERJECTION.

The first five are variable; the four last, invariable.

The change which the first four undergo by means of terminations is called declension: it refers to gender, number, and case.

There are two genders in Italian, — the masculine and the feminine.

There are also two numbers, — the singular and the plural: and five cases, expressing the different relations of words to each other; namely, the nominative, genitive, dative, accusative, and ablative.

The nominative case, or the subject, answers to the question *who?* or *what?* as, Who is reading? *The boy.*

The genitive or possessive case answers to the question *whose?* or *of which?* as, Whose book? *The boy's* book.

The dative answers to the question *to whom?* as, To whom shall I give it? *To the boy.*

The accusative or objective case marks the object of an action, and answers to the question *whom?* or *what?* as, Whom or what do you see? I see *the boy, the house.*

The ablative answers to the question *from* or *by whom?* as, From whom did you receive it? *From my father.*

CHAPTER II.

THE ARTICLE — L' ARTICOLO.

MNEMONIC EXERCISE.

LA *doménica sénto* LA *méssa* . On Sunday I attend (*the*) mass.*
 IL *lunedì spéndo* IL *danáro* . On Monday I spend *the* money.
 IL *martedì viéne* LA *sérva* . *The* servant comes on Tuesday.
 IL *mercoledì stíro* LA *téla* . . On Wednesday I iron *the* linen.
 IL *giovedì págo* IL *camerière* . On Thursday I pay *the* domestic.
 IL *venerdì riscuóto* L' *entráte* . On Friday I receive *the* rent.
 IL *sábato aspétto* IL *sárto* . . I expect *the* tailor on (*the*) Saturday.†

The article is used much more frequently in Italian than in English.

There are two articles, — DEFINITE and INDEFINITE.‡ The Definite has several variations for the sake of euphony.

* In the translation of the Italian examples, words which cannot be expressed are inserted within marks of parenthesis.

† The pupil is requested to commit to memory the Italian words occurring in Rules or Examples, as their meaning will be seldom repeated. The conjugation of the verbs will be found at the end of the book.

‡ The indefinite article, *un, uno, una*, a or an, will be treated of in a subsequent chapter. (See chapter on Numeral Adjectives.)

DEFINITE ARTICLE.

SINGULAR, *il, lo*,* masculine ; *la*, feminine.
 PLURAL, *i, gli (li)*,† masculine ; *le*, feminine.

REMARKS.

I. The article *il*, plural *i*, is most generally used ;
 as, —

Il tempêrino, i tempêrini ; il sigillo, i sigilli.
 The penknife, the penknives ; the seal, the seals.‡

II. The article *lo*, plural *gli*, is placed, — 1st, Before nouns beginning with *s* followed by another consonant ;
 as, —

Lo spécchio, gli spécchi ; lo spîrito, gli spîriti.
 The mirror, the mirrors ; the spirit, the spirits.

2d, Before nouns commencing with a vowel, eliding the *o*, and replacing it by an apostrophe ; as, —

L' occhio, gli occhi ; l' amico, gli amici.
 The eye, the eyes ; the friend, the friends.

III. The word *déi*, gods, takes the article *gli*. We say, *Il Dîo di Abrâmo, gli déi del paganésimo* ; the God of Abraham, the gods of the heathen.

IV. *Lo*, or *il*, is written before masculine nouns commencing with *z* ; as, *Lo zio*, or *il zio*, the uncle ; and after the preposition *per* : *Per lo cuore*, or *per il cuore*, for the heart. But, in speaking, *il* is generally used, except in the phrases *per lo più*, at most ; *per lo ménò*, at least.

V. *La* before a feminine noun takes *le* in the plural ;
 as, —

La penna, le penne ; la stánza, le stánze.
 The pen, the pens ; the room, the rooms.

* The Italians have taken the articles *il* and *lo* from the first and last syllable of the ablative Latin *illo*. In their use, euphony alone is consulted : *lo libro, lo padre, il libro, il padre*.

† We find *li*, plural of *il*, in classical works, especially in poetry ; but modern writers use *i* in preference.

‡ The article is given with every noun, so that the pupil may learn the gender of the noun.

The *a* of *la* is elided before a vowel, and replaced by an apostrophe. It, however, takes *le* in the plural; as, —

L' isola, le isole; l' ánima, le ánime.
The island, the islands; the soul, the souls.

VI. The article *il* loses the *i* when it is preceded by the words *che, tra, fra, e*; as, *Tra 'l sì e 'l no*, between yes and no. Such elision is used only in poetry.

VII. The article *gli* loses the *i* before a noun commencing with *i*; as, *Gl' inférmi*, the infirm.

VIII. The article *le* loses the *e* before a noun beginning with *e*; as, *L' elemósine*, the alms; *l' érbe*, the herbs. The above rules are purely euphonic.

IX. As there are only two genders in Italian, English neuter nouns take the gender of the noun into which they are translated; and the article naturally takes the gender of the noun to which it belongs.

X. They say in Italian, *Vádo in chiésa, in stráda*, etc., I go to church, into the street, etc.; and do not use the article, because the church or street is not designated. But, in *Vádo nélla chiésa di San Cárlo, vádo nélla stráda dóve státe di casa*, — I go into St. Charles' Church, I am going into the street where you dwell, — the article is used because the church and street are defined.

XI. So, likewise, they say, *Vádo in cása, in cámara, a létto, in cucína*; because it is understood that the person speaks of his own house, room, bed, kitchen; which nouns are defined by the circumstances.

XII. It is necessary to use the article in such sentences as the following, where the signification of the noun is limited: —

<i>Vádo —</i>	<i>I am going —</i>
<i>nélla cása di mia mádre . . .</i>	<i>into my mother's house.</i>
<i>nélla cámara di mio pádre . . .</i>	<i>into my father's chamber.</i>
<i>nel létto di suo fratéllo . . .</i>	<i>in his brother's bed.</i>
<i>nélla cucína del vicíno . . .</i>	<i>in the neighbor's kitchen.</i>

XIII. There are cases in which the article may be used or not; as, —

Audácia, fortuna, e virtù, gli Boldness, fortune, and merit
déttero tróno e poténza; or, gave him the sceptre and
L' audácia, la fortuna, e la the power.
virtù, gli déttero il tróno e la
poténza.

In the first case, the nouns are considered independently, without any subsequent idea: in the second case, the article limits the signification of the noun by something relative to each noun understood; thus:—

L' audácia che spiegò in ógni The boldness which he mani-
impréa, la fortuna che lo fested in all his enterprises,
secondo, la virtù che lo dis- the fortune which favored
tinse, gli déttero il tróno della him, the merit which dis-
*nazione e la poténza sovrána.** tinguished him, gave him the
 throne of the nation and the
 sovereign power.

XIV. The nouns Mr., Mrs., Miss, take the article, thus: *il Signóre, il Signór dottóre, la Signóra, la Signóra principéssa, la Signortua*. These words do not take an article when they are addressed to the person to whom we are speaking. The word *Signóre* loses the final *e* before a masculine noun.

XV. Proper nouns do not take the article; † as,

* When several nouns come together before or after the verb, and the article is used or omitted before the first of them, this article must be repeated or omitted before every other noun in the sentence.

† Names of kingdoms, provinces, mountains, and rivers, take the article or not, according to the extent of their signification; as, *L' Italia è bella*, Italy is beautiful; *Ha varcato il Po*, he has crossed the Po; *Stava in Italia*, he was in Italy; *Ho visto l' Etna*, I have seen Etna.

Names of islands, cities, lakes, and seas, are generally used without the article; as, *Málta, Gárda*.

The names of abstract substances, and those of gems, metals, etc., when used in a generic sense, require the article before them; as, *L' óro e le pérle, e i fiór vermigli e bianchi*, the gold and the pearls, and the red and white flowers.

A noun preceded by an adjective takes the article before the adjective; as, *Il grá male*, the great evil; *Il grán peccáto*, the great sin.

All words used as nouns require the article before them; as, *Il bello, il buono*, the beautiful, the good; *Son certa del sí*, I am certain of the affirmative; *Ciascuno rispose del no*, every one answered in the negative; *Il suo parlare mi piace*, his conversation pleases me.

When a noun is used in an indeterminate sense, the article is omitted; as, *Non uom, sómo gid fúí*, now I am not a man, formerly I was a man.

Michelangelo, Raffaello. But it is generally placed before family names, particularly of illustrious or renowned persons, both male and female; as, *Il Buonarótti, il Sánzio, la Màratti* (the poetess).

XVI. Possessive adjective pronouns often take the article; as, *Il mio, il tuo, il suo, la nostra, la vostra, etc.,* my, thy, his, our, your, etc.

XVII. Verbs in the infinitive mood, and adverbs, take the article when they are used substantively; as, —

Il ballare mi sécca; Non so nè il cuándo nè il cómo.
It tires me to dance; I know neither when nor how.

READING LESSON.

L' amore e la morte fanno eguali i re ed i pastóri.
Love and death make equal kings and shepherds.

La glória è il sólo bene che possa tentare gli uómini.
Glory is only good which is able (can) to tempt men.

Il tempo, che fortifica l' amicizia, indebolisce l' amore.
Time fortifies friendship, weakens

Le calúnnie sono come le ferite che lasciano sempre la margine.
Calumnies are like wounds leave always scar.

La paura governa il mondo.
Fear governs world.

La prudenza è la guida e la padrona della vita umana.
Prudence guide mistress life² human.¹

EXERCISE UPON THE ARTICLES.

(The) fortune loves (the) youth.
fortuna (f.) ama gioventù (f.).

The scholar cultivates (the) memory.
scolare (m.) coltiva memoria (f.).

The servant (f.) puts out the light.
sérva smórza lume (m.).

The evening I study the lesson.
séra (f.) stúdio lezióne (f.).

The shoemaker brings the shoes.
calzolaio (m.) pórtà scárpe (f.).

WORDS.

<i>Il páne,</i>	the bread.	<i>Io ho,</i>	I have.
<i>La cárne,</i>	the meat.	<i>Tu hái,</i>	thou hast.
<i>Il víno,</i>	the wine.	<i>Egli ha,</i>	he has.
<i>Le frúttà,</i>	the fruits.	<i>Élla ha,</i>	she has.
<i>Le méle,</i>	the apples.	<i>Non ho,</i>	I have not.
<i>Il fratéllo,</i>	the brother.	<i>Ho io?</i>	have I?
<i>La péra,</i>	the pear.	<i>Hái tu?</i>	hast thou?
<i>La pêca,</i>	the peach.	<i>Ha égli?</i>	has he?
<i>Il fico,</i>	the fig.	<i>Ha élla?</i>	has she?
<i>Il pádre,</i>	the father.	<i>Non ho io?</i>	have I not?
<i>Libro,</i>	book.	<i>Sì,</i>	yes.
		<i>Che,</i>	what.
		<i>Chi,</i>	who.

CONVERSATION.

<i>Ho io la pénna?</i>	<i>Sì, tu hái la pénna.</i>
<i>Hái tu il temperíno?</i>	<i>No, non ho il temperíno.</i>
<i>Che há mio fratéllo?</i>	<i>Il fratéllo vóstro ha la cárta.</i>
<i>Ha lo zio dèl Signóre il líbro?</i>	<i>No, égli nón ha il líbro.</i>
<i>Che spéndi tu?</i>	<i>Spéndo il danáro.</i>
<i>Chi ha compráto la cása?</i>	<i>Il Signór dottóre.</i>
<i>Che cása ha égli compráto?</i>	<i>La cása dī mio pádre.</i>
<i>Che ha la Signóra?</i>	<i>Élla ha lo spécchio.</i>
<i>Chi aspétto il Lunedì?</i>	<i>Aspétto il sárto.</i>
<i>Che càmera hái?</i>	<i>Ho la cucína.</i>

CHAPTER III.

UNION OF THE ARTICLES AND PREPOSITIONS.

MNEMONIC EXERCISE.

<i>I giòrni DELLA settimána . . .</i>	The days of the week.
<i>Le stagióni DELL' áнно . . .</i>	The seasons of the year.
<i>Nèlle stráde DELLA città . . .</i>	In the streets of the city.
<i>Il lapis è SULLA távola . . .</i>	The pencil is upon the table.
<i>Siámo NEL cuór dèlla státe . . .</i>	We are in midsummer.
<i>La pénna è NEL calamáio . . .</i>	The pen is in the inkstand.
<i>Balláte CON LE ragázze . . .</i>	Dance with the girls.
<i>Léggo CÓGLI occhiáli . . .</i>	I read with (the) spectacles.

UNION OF THE ARTICLES AND PREPOSITIONS.

§ I. If the article is used with one of the prepositions, *di*, of or for; *a*, to or at; *da*, from or by; *in*, in; *con*, with; *su*, upon, — the two monosyllables are joined for euphony.

REMARK. — In connecting the preposition with the article, *di* is changed into *de*, *in* into *ne*, *con* into *co*.

§ II. 1st, Contraction of the article *lo*, and its plural *gli*, with a noun: —

SINGULAR.

<i>Lo</i>	<i>spérpero</i> ,	the havoc.
<i>Di lo</i> . . .	DELLO <i>spérpero</i> ,	of the havoc.
<i>A lo</i> . . .	ALLO <i>spérpero</i> ,	to the havoc.
<i>Da lo</i> . . .	DALLO <i>spérpero</i> ,	by the havoc.
<i>In lo</i> . . .	NELLO <i>spérpero</i> ,	in the havoc.
<i>Con lo</i> . . .	COLLO <i>spérpero</i> ,	with the havoc.
<i>Su lo</i> . . .	SULLO <i>spérpero</i> ,	upon the havoc.

PLURAL.

<i>Gli</i>	<i>spérperi</i> ,	the havocs.
<i>Di gli</i> . . .	DEGLI <i>spérperi</i> ,	of the havocs.
<i>A gli</i> . . .	AGLI <i>spérperi</i> ,	to the havocs.
<i>Da gli</i> . . .	DAGLI <i>spérperi</i> ,	from or by the havocs.
<i>In gli</i> . . .	NEGLI <i>spérperi</i> ,	in the havocs.
<i>Con gli</i> . . .	COGLI <i>spérperi</i> ,	with the havocs.
<i>Su gli</i> . . .	SUGLI <i>spérperi</i> ,	upon the havocs.

This article, before a vowel, is written *dell'*, *all'*, *dall'*, *dell' amico*, of the friend.

<i>Lo</i>	<i>L'</i> . <i>amico</i> ,	the friend.
<i>Di lo</i> . . .	DELL' <i>amico</i> ,	of the friend.
<i>A lo</i> . . .	ALL' <i>amico</i> ,	to the friend.
<i>Da lo</i> . . .	DALL' <i>amico</i> ,	from the friend.
<i>In lo</i> . . .	NELL' <i>amico</i> ,	in the friend.
<i>Con lo</i> . . .	COLL' <i>amico</i> ,	with the friend.
<i>Su lo</i> . . .	SULL' <i>amico</i> ,	upon the friend.

Before nouns in the plural commencing with an *i*, we write *dégl'*, *cogl'*, *dagl'*, etc.; as, *Cogl' infelici*, with the unhappy.

§ III. 2d, Contraction of the article *il*, and its plural *i*.

SINGULAR.

<i>Il</i>	<i>fazzolétto,</i>	the pocket-handkerchief.
<i>Di il</i> . . . DEL	<i>fazzolétto,</i>	of the pocket-handkerchief.
<i>A il</i> . . . AL	<i>fazzolétto,</i>	to the pocket-handkerchief.
<i>Da il</i> . . . DAL	<i>fazzolétto,</i>	from or by the pocket-handk.
<i>In il</i> . . . NEL	<i>fazzolétto,</i>	in the pocket-handkerchief.
<i>Con il</i> . . . COL	<i>fazzolétto,</i>	with the pocket-handkerchief.
<i>Su il</i> . . . SUL	<i>fazzolétto,</i>	upon the pocket-handkerchief.

PLURAL.

<i>I</i>	<i>fazzolétti,</i>	the handkerchiefs.
<i>Di i</i> . . . DEI OR DE'	<i>fazzolétti,</i>	of the handkerchiefs.
<i>A i</i> . . . AI OR A'	<i>fazzolétti,</i>	to the handkerchiefs.
<i>Da i</i> . . . DAI OR DA'	<i>fazzolétti,</i>	from the handkerchiefs.
<i>In i</i> . . . NEI OR NE'	<i>fazzolétti,</i>	in the handkerchiefs.
<i>Con i</i> . . . COI OR CO'	<i>fazzolétti,</i>	with the handkerchiefs.
<i>Su i</i> . . . SUI OR SU'	<i>fazzolétti,</i>	upon the handkerchiefs.

§ IV. 3d, Contraction of the article *la*, and its plural *le*

SINGULAR.

<i>La</i>	<i>saccóccia,</i>	the pocket.
<i>Di la</i> . . . DELLA	<i>saccóccia,</i>	of the pocket.
<i>A la</i> . . . ALLA	<i>saccóccia,</i>	to the pocket.
<i>Da la</i> . . . DALLA	<i>saccóccia,</i>	from the pocket.
<i>In la</i> . . . NELLA	<i>saccóccia,</i>	in the pocket.
<i>Con la</i> . . . COLLA	<i>saccóccia,</i>	with the pocket.
<i>Su la</i> . . . SULLA	<i>saccóccia,</i>	upon the pocket.

Before a vowel, write *dell'*, *all'*, *dall'*, *nell'*, etc.

PLURAL.

<i>Le</i>	<i>saccócce,</i>	the pockets.
<i>Di le</i> . . . DELLE	<i>saccócce,</i>	of the pockets.
<i>A le</i> . . . ALLE	<i>saccócce,</i>	to the pockets.
<i>Da le</i> . . . DALLE	<i>saccócce,</i>	from or by the pockets.
<i>In le</i> . . . NELLE	<i>saccócce,</i>	in the pockets.
<i>Con le</i> . . . COLLE	<i>saccócce,</i>	with the pockets.
<i>Su le</i> . . . SULLE	<i>saccócce,</i>	upon the pockets.

Before nouns commencing with *e*, write *dell'*, *all'*, *dall'*, etc.

§ V. The contraction of *con* and of *su* with the articles *lo*, *gli*, *la*, and *le*, is used at discretion. We can say, *Con lo stúdio*, *con la penna*, or *cóllo stúdio*, *cóllo penna*,—with the study, with the pen,—according to the harmony of the phrase. Instead of *su*, we can say *sopra* with all the articles, writing them separately; as, *Sul tétto*, or *sopra il tétto*; *sulla távola*, or *sopra la távola*,—upon the roof, upon the table.

§ VI. The preposition *per* may be united with the articles *il* and *i*, thus: *pel*, plural *pei*, or *pe'*. In speaking, we say, ordinarily, *per il*, to avoid affectation.

The pupil is required to supply the prepositions and articles in the following declensions:—

<i>Il giardíno</i> ,	the garden.	<i>I giardíni</i> ,	the gardens.
"	of the garden.	"	of the gardens.
"	to the garden.	"	to the gardens.
"	from the garden.	"	from the gardens.
<i>Lo spírito</i> ,	the spirit.	<i>Gli spíriti</i> ,	the spirits.
"	of the spirit.	"	of the spirits.
"	to the spirit.	"	to the spirits.
"	from the spirit.	"	from the spirits.
<i>L' álbero</i> ,	the tree.	<i>Gli álberi</i> ,	the trees.
"	of the tree.	"	of the trees.
"	to the tree.	"	to the trees.
"	from the tree.	"	from the trees.
<i>La rósa</i> ,	the rose.	<i>Le róse</i> ,	the roses.
"	of the rose.	"	of the roses.
"	to the rose.	"	to the roses.
"	from the rose.	"	from the roses.
<i>L' ánima</i> ,	the soul.	<i>Le ánime</i> ,	the souls.
"	of the soul.	"	of the souls.
"	to the soul.	"	to the souls.
"	from the soul.	"	from the souls.

READING LESSON.

Andiamo nelle strade della città. La donna è partita. Non
 Let us go streets city. woman is departed. Not²
 andate colla cameriera. Prendo la chiave della camera. La
 go¹ chambermaid. I take key room.
 primavera della vita. Ella morì nel fior degli anni. Non dormite
 spring-time life. She died flower years. Not² sleep¹
 all' aria aperta. Il gatto è nella camera del padrone. Il
 air open. cat master.
 lapis non è sulla tavola. Leggo con le ragazze. Il calamajo
 pencil not is table. I read girls. inkstand
 è sulla tavola. La chiave è nell'uscio. Si va alla caccia nell'
 door. One goes chase
 autunno. La penna è nel calamajo sulla tavola. La vita è
 autumn.
 breve, e l'arte è lunga. La moderazione genera la felicità. L'oro
 short long. generates happiness. gold
 governa il mondo. La verità produce l'odio. L'uomo propone,
 governs world. truth produces hatred. man proposes
 e Dio dispone. La voce, gli occhi, il corpo, l'anima dell'uomo.
 God disposes. voice eyes body soul
 La voce del popolo è la voce di Dio.
 people

EXERCISE FOR TRANSLATION.

Italy is the garden of Europe. The passions are the
 Italia giardino Európa. passioni sono
 elements of life. The voice of the people is the voice of God.
 elementi vita. voce popolo Dio.
 The whip (is) for the horse, the halter for the ass, and the stick
 frusta (f.) cavallo cavézza ásino bastone
 for the shoulders of the insolent (one). (The) pride is the
 spalle impertinente. superbia
 daughter of (the) ignorance. An ancient philosopher said, that
 figlia ignoranza. Un antico² filosofo¹ disse, che
 (the) pride breakfasts with (the) abundance, dines with (the)
 orgoglio fa colazione abbondanza, pranza
 poverty, and sups with (the) shame.
 povertà cena vergogna.

<i>Io sòno,</i>	I am.	<i>Noi siàmo,</i>	we are.
<i>Tu sèi,</i>	thou art.	<i>Voi siàte,</i>	you are.
<i>Egli è,</i>	he is.	<i>Eglino sòno,</i>	they are.

CONVERSATION.

<i>Che còsa avèts?</i>	<i>Ho il fazzolétto.</i>
<i>Dov' è?</i>	<i>Nèlla mia saccoccia.</i>
<i>Són' io pòvero (poor)?</i>	<i>Tu non sèi pòvero, sèi ricco.</i>
<i>Còsa è l' Itàlia?</i>	<i>L' Itàlia è il giardìno dell' Euròpa.</i>
<i>Hài tu la pènna del vicìno?</i>	<i>No, Signóre, mio fratèllo l' ha.</i>
<i>Qual libò (book) hai?</i>	<i>Ho il libò del sàrto.</i>
<i>Ha sùo pàdre un cavàllo?</i>	<i>Non ha un cavàllo, ha un àsino.</i>
<i>Che còsa ho io?</i>	<i>Tu hai il bastòne di mio fratèllo.</i>
<i>Sèi tu filòsofo?</i>	<i>Non sòno filòsofo.</i>
<i>Hài tu il mio temperìno?</i>	<i>No, è sòpra la tàvola.</i>
<i>Siète il mio amìco?</i>	<i>Sòno il vòstro (your) amìco.</i>
<i>Non hai un (a) giardìno?</i>	<i>Sì, ho un giardìno ed (and) un cavàllo.</i>

CHAPTER IV.

THE NOUN*—IL NOME.

MNEMONIC EXERCISE.

<i>Il timóre di Dio</i>	. . . . .	The fear of God.
<i>La cúpola di SAN PIÉTRO</i>	. .	The cupola of St. Peter.
<i>Il duómo di FIRÉNZE</i>	. . .	The cathedral of Florence.
<i>I fióri délla PRIMAVÉRA</i>	. . .	The flowers of spring.
<i>Il colóre délla RÓSA</i>	. . . .	The color of the rose.
<i>Il camminétto délla CÁMERA</i>	. .	The small mantelpiece of the chamber.

* There are some words in the Italian language which paint so well the character of the nation, that it is impossible to reproduce them in any other language by words strictly analogous. For example, the words *sfogo*, *mania*, *puntiglio*, *furia*, *orgasmo*, *estro*, *buffare*, etc., representing ideas which are conceived only under a burning sky, cannot be exactly rendered in the calm and misty Northern languages. Being purely euphonic, the rules on the article may be utterly disregarded whenever euphony requires it. The same may also be said respecting the elision and contraction of words.

<i>La CÁRTA è nel CASSETTÍNO</i>	.	The paper is in the drawer.
<i>Il PÓZZO è nel CORTÍLE</i>	.	The well is in the yard.
<i>Lo STÚDIO è un GODIMÉNTO</i>	.	Study is a pleasure.
<i>Gli ANNI fuggono RÁPIDI</i>	.	Years fly rapidly.
<i>La MINÉSTRA è FRÉDDA</i>	.	The soup is cold.
<i>L'ÓZIO è il PÁDRE di ógni VÍZIO,</i>		Idleness is the father of all vices.

THE GENDER OF NOUNS.

There are only two genders in the Italian language, — the masculine and the feminine.

I. All nouns belong either to the masculine or feminine gender.

II. Nouns ending in *a* are feminine. Those expressing dignity, and professions of men, such as *il pápa*, the pope, and the following, derived from the Greek, are masculine : —

<i>Anagrámma,</i>	anagram.	<i>Idióma,</i>	idiom.
<i>Anatéma,</i>	anathema.	<i>Pianéta,</i>	planet.
<i>Assióma,</i>	axiom.	<i>Poéma,</i>	poem.
<i>Clíma,</i>	climate.	<i>Prisma,</i>	prism.
<i>Diadéma,</i>	diadem.	<i>Probléma,</i>	problem.
<i>Dilémma,</i>	dilemma.	<i>Prográmma,</i>	programme.
<i>Diplóma,</i>	diploma.	<i>Scísma,</i>	schism.
<i>Dógma,</i>	dogma.	<i>Sistéma,</i>	system.
<i>Drámma,</i>	drachm.	<i>Sofísma,</i>	sophism.
<i>Embléma,</i>	emblem.	<i>Stémma,</i>	coat of arms.
<i>Enígma,</i>	enigma.	<i>Stratagémma,</i>	stratagem.
<i>Epigrámma,</i>	epigram.	<i>Téma,</i>	theme.
<i>Fantásma,</i>	spectre.	<i>Teoréma,</i>	theorem.

III. Of the nouns ending in *e*, some are masculine, and others feminine. As no positive rules can be given to indicate their gender, recourse must be had to the dictionary.

IV. Among the nouns ending in *e*, some are of both genders ;* as, —

* Some masculine nouns ending in *e* take a different termination for the feminine ; as, *re, regina*

IL or LA <i>cárcerè</i> , the prison.	IL or LA <i>grégge</i> , the flock.
IL or LA <i>cénere</i> ,* the cinders.	IL or LA <i>fúne</i> , the cord.
IL or LA <i>fíne</i> , the end.	IL or LA <i>lépre</i> , the hare.
IL or LA <i>fólgore</i> , the thunder.	IL or LA <i>márgine</i> , the margin.
IL or LA <i>fónte</i> , the fountain.	IL or LA <i>sérpe</i> , the serpent.
IL or LA <i>frónte</i> ,† the forehead.	IL or LA <i>tígre</i> , the tiger.

V. There are some nouns ending in *a* which can end in *e*, without changing the gender; as, *L' árma* or *l' árme*, arms (heraldic); *la sórta*, or *la sórte*, destiny.

VI. Very few nouns terminate in *i*, as this letter is generally the characteristic sign of the plural. Of these few, some are masculine, and some are feminine; as, —

MASCULINE.	FEMININE.
<i>Il cavadénti</i> , the dentist.	<i>La metrópoli</i> , the metropolis.
<i>Il lavacéci</i> , the dunce.	<i>La sintássi</i> , the syntax.
<i>Il Tamígi</i> , the Thames.	<i>La tési</i> , the thesis.

REMARK. — The noun *dì*, day, and its compounds; as, *Buondì*, good-day; *mezzodì*, noon; *oggi-dì*, now-a-days; *Lunedì*, Monday; *Martedì*, Tuesday, etc., — are all masculine. So are likewise nouns of dignity; as, *Balì*, bailiff; *pári*, peer; *guardasigilli*, keeper of the seals.

VII. Nouns ending in *o* are of the masculine gender, except *la máno*, hand; *la éco*, the echo. The poetic words *immágo*, *Cartágo*, abridged from *immáGINE*, *CartáGINE*, image and Carthage, are feminine.

REMARK. — Several nouns of animate beings, ending in *o*, change *o* into *a* for the feminine; as, *Il ranócchio*, m., *la ranóccia*, f., frog; *il gátto*, m., *la gátta*, f., cat; *cavállo*, horse; *cavállá*, mare; *colómbo*, *colómbo*, dove, etc.

VIII. The following nouns ending in *o* become feminine by changing the *o* into *a*: ‡ —

* *Il cénere* is used only in poetry.

† *La frónte* is more used than *il frónte*.

‡ *Fanciúlla*, or *ragázza*, is said of a child who has not yet reached the age of adolescence. *Fanciúlla* and *ragázza*, on the contrary, are used for a person of marriageable age; the first particularly being employed to indicate unmarried women in general.

Obs. — *Lápis*, pencil; *ribes*, currants; *chérmes*, cochineal, and a few foreign nouns, end with a consonant.

<i>Il casáto,</i>	the family name.	<i>Il núvolo,</i>	the cloud.
<i>Il canéstro,</i>	the basket.	<i>L' ombréllò,</i>	the umbrella.
<i>Il cioccoláto,</i>	the chocolate.	<i>L' orécchio,</i>	the ear.
<i>Il frúttö,*</i>	the fruit.	<i>Il ranócchio,</i>	the frog.
<i>Il légno,*</i>	the wood.	<i>Lo scríttö,*</i>	the writing.
<i>Il mattíno,</i>	the morning.	<i>Il soffíttö,</i>	the ceiling.

Feminine: *La casáta, la canéstra, la frútta, la légna,* etc.

IX. The names of fruit-trees, ending in *o*, become feminine by changing *o* into *a*; and then they serve to express the fruit. Ex.:—

Il péscò, the peach-tree; *La péscà,* the peach.
Il mélo, the apple-tree; *La méla,* the apple.

The words *fico, pómo, aráncio*, fig-tree and fig, apple-tree and apple, orange-tree and orange, are an exception.

X. Very few nouns end in *u*. These are always marked with a grave accent, and are of the feminine gender; as, *La gioventù*, the youth; *la grù*, the crane, — except *Perù*, m., Peru, *Belzebù*, Belzebub.

GENERAL REMARKS.

All words ending in *ore*, of which there are a great number, are masculine without any exception. Those ending in *zione* or *sione* are feminine without any exception.

Nouns ending in *ge, le, me, re, se*, are generally masculine; as, —

<i>Rége,</i>	king.	<i>Cuóre,</i>	heart.
<i>Viále,</i>	path.	<i>Arnése,</i>	utensil.
<i>Frúme,</i>	river.		

* Of the words *frúttö, légno,* and *scríttö*, which are masculine, and become feminine by changing the *o* into *a*, it must be observed that *il frúttö* is the fruit in general, properly and figuratively; while *la frútta* or *le frútte* means the dessert. *Légno* means the woods, and *la légna* is the wood to burn. *Scríttö* is a writing; and *la scríтта*, a contract.

Some names of animate beings denote the feminine by a different word; as, *Uómo*, man; *dónna*, woman; *tóro*, bull; *vácça*, cow.

Nouns ending in *be, ce, pe, te, ve, ie, ine, one, nte*, are generally feminine; as, —

<i>Plébe,</i>	people.
<i>Siépe,</i>	hedge.
<i>Chiáve,</i>	key.
<i>Fóce,</i>	entry.
<i>ImmáGINE,</i>	image.
<i>Ragióne,</i>	reason.
<i>Páce,</i>	peace.

<i>Árte,</i>	art.
<i>Ménte,</i>	mind.
<i>Série,</i>	series.
<i>Inciúdi-ne,</i>	anvil.
<i>Cicatríce,</i>	scar.
<i>Legióne,</i>	lesson.
<i>Cróce,</i>	cross.

The words *Abbicì*, alphabet; *Apocalissi*, Apocalypse; with a few others, are of the masculine gender.

Some words of Greek extraction, ending in *i*, are of the feminine gender; as, —

<i>Análisi,</i>	analysis.
<i>Génesi,</i>	Genesis.
<i>Crísi,</i>	crisis.

<i>Énfasi,</i>	emphasis.
<i>Tési,</i>	thesis.
<i>Sintássi,</i>	syntax.

READING LESSON.

Il rispétto per le dónne è l' indízio piú sicúro dell' inciviliménto
 respect women indication most sure civilization
 di un pópolo. La schiavitù è la vergógna dégli uómini. L' età
 slavery shame men. age
 e il sónno inségnano all' uómo la stráda délla móрте. Bisógna
 sleep teach death. It is necessary
 vedér l' Itália nélla primavéra e nélla státe per potér méglío
 to see summer to be able better
 giudicáre délla serenità del súdo ciélo e délla cáлма dél máre che
 to judge sky sea
 la circónda. L' árte di regnáre è la mássima di tútte le árti.
 it² surrounds.¹ art to reign greatest all
 La memória dei benefizij è il débito délla gratitúdine. Noi
 memory benefits debt We
 vediámo il lámpo práma di sentíre lo scóppio del fúlmine. Il
 see lightning before to hear burst thunder.
 filósofo cérca la súa felicità néllo stúdio délla natúra.
 seeks

EXERCISE FOR TRANSLATION.

(The) Study is useful to the health of the body. (The)
 stúdio vantaggióso salúte córpo.
 Hatred is the want of vengeance. The loss of liberty is the
 ódio bisógno vendétta. pérdere libertà
 greatest of misfortunes. The philosopher seeks his happiness
 prima disgrázia. filósofo cerca felicità
 in the study of (the) nature. (The) Innocence of life
 natúra. innocénza víta
 takes away the fear of death. (The) Tears are the tacit
 tóglie spavénto lágrime tácito²
 language of grief.
 linguaggio¹ dolóre.

Dátemi dell' óro e dell' argénto. L' ária délla mattína è un
 Give me gold silver. air morning
 balsámo nélla primavéra. Non è arriváto óggi il pádre del
 balm spring. Not arrived to-day
 Signór Dúca?

Nói abbíamo, we have.
 Vói avéte, you have.
 Èglino hánno, m., they have.
 Èlleno hánno, f., they have.

Abbíamo nói? have we? .
 Avéte vói? have you?
 Hánno èglino? have they?
 Hánno èlleno? have they?

CONVERSATION.

Che avéte nel canéstro?
 Qual' è il nóme délla lavandáia?
 Avéte vedúto (seen) il cavállo?
 Dóve?
 Abbíamo nói sigílli?
 Dóve sónò gli uomíni inérti?
 Avéte vedúto la cárta?
 Chi è quést' (this) Italiáno?
 Chi è nel giardíno?
 Chi è quéstà ragázza?
 Avéte vedúta la mia càsa?
 La càsa nélla stráda del Re?
 Avéte frúttà nel vóstro giardíno?

Ho dell' uóva nel mío canéstro.
 Il súo nóme è Catarína.
 Io l' (it) ho vedúto.
 Nella stráda.
 Vói non avéte sigílli, avéte cárta.
 Dóve il suólo è móltò fértile.
 Sì, è nel cassettíno.
 È il camerière del médico.
 Il cavadénti.
 È mia sorélla.
 Quále càsa?
 No, Signóra, non l' ho vedúta.
 No, ma (but) abbíamo un péscò
 ed un mélo che ne daránno
 l' áнно ventúro.

CHAPTER V.

THE PLURAL OF NOUNS AND ADJECTIVES.

Adjectives agree in gender and number with the nouns they qualify.

After having learned the rules upon the formation of the plural, the scholar will do well to change all the plural nouns of the following exercise into the singular.

MNEMONIC EXERCISE.

<i>I ciechi hanno buone orecchie,</i>	The blind have good ears.
<i>Le lenzuole sono pulite,</i>	The sheets are clean.
<i>Le belle antichità di Roma,</i>	The beautiful antiquities of Rome.
<i>Le botteghe sono sotto ai portici,</i>	The shops are under the porticos.
<i>L'aratro fa i solchi profondi,</i>	The plough makes deep furrows.
<i>Ecco due paia di stivali,</i>	Here are two pairs of boots.
<i>I funghi nascono nei boschi,</i>	Mushrooms grow in the woods.
<i>Mi dolgono le calcagna,*</i>	My heels pain me.
<i>Benefici sono i raggi del sole,</i>	The rays of the sun are beneficent.
<i>Mi piace il giuoco degli scacchi,</i>	I like the play of chess.
<i>Le piogge ristorano la terra,</i>	The rains refresh the earth.
<i>Altri tempi, altri costumi,</i>	Other times, other manners.
<i>I malvagi non sono felici,</i>	The wicked are not happy.

GENERAL RULES.

I. The greater proportion of nouns and adjectives in Italian, whatever be their gender, form their plural by changing the last letter into *i*; as,—

MASC. SINGULAR.

<i>Il poeta celebre,</i>	the celebrated poet.
<i>Il letto morbido,</i>	the soft bed.
<i>Il mare burrascoso,</i>	the stormy sea.

FEM.

<i>La passione infelice,</i>	the unhappy passion.
<i>La mano débole,</i>	the feeble hand.

MASC. PLURAL.

<i>I poeti celebri.</i>
<i>I letti morbidi.</i>
<i>I mari burrascosi.</i>

FEM.

<i>Le passioni infelici.</i>
<i>Le mani déboli.</i>

* The letter *i* indicates an idiomatic phrase.

The following are exceptions : —

II. Feminine nouns and adjectives ending in the singular in *a*, make their plural in *e*; as, —

<i>La scárpa strétta,</i>	the narrow shoe.	<i>Le scárpe strétte.</i>
<i>La bella dónna,</i>	the handsome woman.	<i>Le belle dónne.</i>

III. The nouns ending in *i*, in *ie*, in an accented vowel, and the monosyllables, do not change their termination in the plural; as, *La crísi*, the crisis; *le crísi*, the crises: *la città*, the city; *le città*, the cities: *il re*, the king; *i re*, the kings; etc.

IV. Nouns are also invariable when they immediately follow the ordinal numbers twenty-one, thirty-one, etc.; as, *Ventúno scúdo*, twenty-one crowns; *trentúno dolláro*, thirty-one dollars. But the noun takes the plural when placed before the number; as, *Scúdi ventúno*, *dollári trentúno*.

V. The words *addío*, adieu; *lóro*, their, are invariable; as, *Gli addío*, *i lóro amíci*.

EUPHONIC RULES. ●

VI. All the nouns, masculine or feminine, ending in *ca* or *ga*, insert an *h* in the plural to preserve the hard sound of the *c* or *g*; as, —

<i>Il monárca,</i>	the monarch;	<i>i monárchi,</i>	the monarchs.
<i>La mánica,</i>	the sleeve;	<i>le mániche,</i>	the sleeves.
<i>La stréga,</i>	the sorcerer;	<i>le stréghe,</i>	the sorcerers.

VII. Nouns of two syllables, ending in *co* or *go*, take an *h* in the plural; as, —

<i>Il bósco,</i>	the wood;	<i>i bóschi,</i>	the woods.
<i>Il lágo,</i>	the lake;	<i>i lághi,</i>	the lakes.

Except *pórco*, *gréco*, *mágo*, — pig, Greek, magician, — which make, in the plural, *pórci*, *gréci*, *mági*.

VIII. Nouns of more than two syllables, ending in *co* or *go*, also take an *h*, when these terminations are preceded by one or more consonants; as, —

<i>L' albérgo,</i>	the hotel.	<i>Gli albérg^{hi}.</i>
<i>Il rinfrésco,</i>	the refreshment.	<i>I rinfréschi.</i>

IX. Nouns ending in *co* or *go*, preceded by a vowel,* form their plural in *ci* or *gi*; as, —

<i>Il médico,</i>	the physician;	<i>i mé^{di}ci,</i>	the physicians.
<i>Lo spárago,</i>	the asparagus;	<i>gli spáragi,</i>	the asparagus.

X. EXCEPTION. — Several nouns take an *h* in the plural, though preceded by a vowel; as, *Análogo*, analogous; *antíco*, ancient; *decálogo*, decalogue; *demagógo*, demagogue; etc.

XI. Nouns ending in *io* lose the final *o* in all cases where this termination is preceded by a vowel, or by two or three consonants forming a syllable with *io*; as, —

<i>Fornáio,</i>	baker;	<i>fornái,</i>	bakers.
<i>Cuóio,</i>	leather;	<i>cuói,</i>	leathers.
<i>Fáscio,</i>	bundle;	<i>fás^{ci},</i>	bundles.
<i>Máschio,</i>	boy;	<i>máschi,</i>	boys.
<i>Artíghio,</i>	claw;	<i>artígli,</i>	claws.
<i>Astúccio,</i>	case;	<i>astucci,</i>	cases.
<i>Viággio,</i>	✱voyage;	<i>viággi,</i>	voyages.

XII. The following nouns, although comprehended in the above class, form an exception, by changing the *io* final into *j*: —

<i>Arbítrio,</i>	will.	<i>Cérchio,</i>	circle.
<i>Átrio,</i>	vestibule.	<i>Dóppio,</i>	double.
<i>Dúbbio,</i>	doubt.	<i>Próprio,</i>	proper.
<i>Gráffio,</i>	scratch.	<i>Sécchio,</i>	milk-pail.
<i>Impróprio,</i>	improper.	<i>Sóffio,</i>	a blow.
<i>Pátrio,</i>	of the country.	<i>Spicchio,</i>	a clove of garlic.

* *Méndico*, beggar; *equivoco*, equivocate; *diálogo*, dialogue; *apólogo*, apologue, — are written with or without the *h*; as, *Méndici* or *mendichi*, beggars.

OBS. — Some nouns in the singular in *ere* also end in *ero*; as, *Il pensíere*, the thought; *il pensíero*: *il destíere*, the steed; *il destíero*: *lo scoláre*, the scholar; *lo scoláro*: *il cónsóle*, the consul; *il cónsóló*. When said of bones cleared from the table, *ósso*, bone, makes *óssi*; when of a skeleton, it makes *ós^{sa}*. *Fílo*, thread, makes *fíla*, threads. *Fíli* is used when speaking of the edge of cutting instruments.

These nouns make, in the plural, *arbítrj*, *átrj*, *cérchj*, *dóppj*, etc.

XIII. This same termination, *io*, is changed into *j* whenever it is preceded by a single consonant, or two consonants not forming one syllable; as, —

<i>Giudicio</i> ,	judgment;	<i>giudícj</i> ,	judgments.
<i>Principio</i> ,	beginning;	<i>principj</i> ,	beginnings.
<i>Proverbio</i> ,	proverb;	<i>proverbj</i> ,	proverbs.

XIV. Except the following nouns, which make their plural by dropping the final *o*, because the *i* is used in the singular only to soften the sound of the *c* or *g*: —

<i>Ágio</i> ,	ease.	<i>Frégio</i> ,	ornament.
<i>Aráncio</i> ,	orange.	<i>Grégio</i> ,	gray.
<i>Bácio</i> ,	kiss.	<i>Indúgio</i> ,	delay.
<i>Barbógio</i> ,	dotard.	<i>Malvágio</i> ,	wicked.
<i>Bígio</i> ,	gray.	<i>Palágio</i> ,	palace.
<i>Cácio</i> ,	cheese.	<i>Pertúgio</i> ,	hole.
<i>Céncio</i> ,	rag.	<i>Prégio</i> ,	merit.
<i>Diságio</i> ,	disquiet.	<i>Sórcio</i> ,	mouse.

Plural: *Ági*, *aránci*, *báci*, *cénci*, etc.

XV. The termination *io*, in the syllable *quio*, changes into *j*; as, —

<i>Osséquio</i> ,	respect;	<i>osséqúj</i> ,	respects.
<i>Delíquio</i> ,	fainting-fit;	<i>delíquj</i> ,	fainting-fits.

XVI. If, however, the accent falls on the *i* of the syllable *io*, then *io* is changed into *ii* for the plural, and the sound is a little longer than *j*; as, —

<i>Pío</i> ,	<i>zio</i> ,	<i>natio</i> ,	<i>ríó</i> ,	} pious, uncle, native, brook.
<i>Pii</i> ,	<i>zii</i> ,	<i>natii</i> ,	<i>rii</i> ,	

XVII. Proper nouns ending in *io* likewise take *ii* in the plural; * as, —

<i>Dáριο</i> ,	<i>Tibério</i> ,	<i>Cláudio</i> ,	} Darius, Tiberius, Claudius.
<i>I Dárii</i> ,	<i>I Tiberii</i> ,	<i>I Cláudii</i> ,	

* In Italian, as in other languages, some nouns are used only in the singular number; as proper names; and the words *prole*, offspring; *mane*, morning; *roba*, luggage; *rosolia*,

XVIII. The terminations *cia* and *gia* drop the *i* of the plural in the words in which this letter is but slightly pronounced; as, —

<i>La cósia,</i>	the thigh;	<i>le cósce,</i>	the thighs.
<i>La spiágia,</i>	the shore;	<i>le spiágge,</i>	the shores.
<i>La cáccia,</i>	the chase;	<i>le cácce,</i>	the chases.

XIX. But in the words *provincia*, *ciriégia*, *franchigia*, province, cherries, immunities, and some others, the *i* is retained in the plural, because, being distinctly pronounced in the singular, it is necessary that it should be heard in the plural; as, *Provincie*, *ciriégie*, *franchigie*, etc.

XX. We must also preserve the *i* of *cia* and of *gia* when it is accented, and the accent must be strongly marked by the voice; as, —

<i>La bugia,</i>	the lie;	<i>le bugie,</i>	the lies.
<i>La farmacia,</i>	the pharmacy;	<i>le farmacie,</i>	the pharmacies.

IRREGULAR PLURALS.

XXI. The few nouns which have irregular plurals are :

<i>Uomo,</i>	man;	<i>uomini,</i>	men.
<i>Bue,</i>	ox;	<i>buoi,</i>	oxen.
<i>Moglie,</i>	wife;	<i>mogli,</i>	wives.
<i>Mille,</i>	thousand;	<i>mila,</i>	thousands.
<i>Dio,</i>	God;	<i>déi,</i>	gods.

XXII. The possessive adjective pronouns *mío*, *túo*, *súo*, my, thy, his, make *miei*, *tuoi*, *suei*, in the plural; and the adjectives *tale* or *cotale*, such, and *quale*, which, are in the plural *tali* or *tái*, *cotali* or *cotái*, *quali* or *quái*.

XXIII. The following nouns form their plural in *a*, and become feminine: —

measles. And some are used only in the plural; as, *I calzóni*, the trousers; *le reni*, the kidneys; *i dolci*, the sweetmeats; *le forbici*, the scissors; *i viveri*, the victuals; *le ténere*, darkness. Some nouns have a different signification in the plural; as, *Il céppo*, the trunk of a tree; *i céppi*, the fetters: *il ferro*, the iron; *i ferri*, the fetters: *la gente*, the people; *le genti*, the nations: *la grázia*, the favor; *le grázie*, the thanks.

<i>Un mighiáio,</i>	a thousand.	<i>Le mighiáia.</i>
<i>Un centináio,</i>	a hundred.	<i>Le centináia.</i>
<i>Un uóvo,</i>	an egg.	<i>Le uóva.</i>
<i>Un miglio,</i>	a mile.	<i>Le miglia.</i>
<i>Un páio,</i>	a pair.	<i>Le páia.</i>
<i>Uno stáio,</i>	a bushel.	<i>Le stáia.</i>
<i>Un móggia,</i>	a bushel.	<i>Le móggia.</i>

XXIV. The following masculine nouns have a masculine plural in *i*, and a feminine plural in *a*. The last is more frequently used.

<i>L' anéllo,</i>	the ring.	<i>Il fondaménto,</i>	the base.
<i>Il bráccio,</i>	the arm.	<i>Il frútto,</i>	the fruit.
<i>Il budéllo,</i>	the intestine.	<i>Il fúso,</i>	the spindle.
<i>Il calcáagno,</i>	the heel.	<i>Il géstó,</i>	the gesture.
<i>Il castéllo,</i>	the castle.	<i>Il ginóccchio,</i>	the knee.
<i>Il ciglio,</i>	the eyebrow.	<i>Il gómíto,</i>	the elbow.
<i>Il coltéllo,</i>	the knife.	<i>Il grído,</i>	the cry.
<i>Il córno,</i>	the horn.	<i>Il lábbro,</i>	the lip.
<i>Il díto,</i>	the finger.	<i>Il légno,</i>	the wood.
<i>Il fílo,</i>	the thread.	<i>Il lenzuólo,</i>	the sheet.
<i>Il mèmbro,</i>	the member.	<i>Il ríso,</i>	the laugh.
<i>Il múro,</i>	the wall.	<i>Il sácco,</i>	the sack.
<i>L' ósso,</i>	the bone.	<i>Lo strído,</i>	the cry.
<i>Il pómo,</i>	the apple.	<i>Il vestígio,</i>	the vestige.
<i>Il quadréllo,</i>	the dart.	<i>Il vestiménto,</i>	the garment.

REMARK. — *Córna*, in the plural, signifies horns; *córni*, instruments: *géstá*, exploits; *géstí*, gestures: *gómíta*, elbows; *gómíti*, cubits: *mémbra*, members of the body; *mémbri*, members of an assembly: *múra*, ramparts; *múri*, walls.

READING LESSON.

Préso i Románi, i soldáti érano agricultóri, e le casáte
 Among houses²
 illústri conservávano sémpe i cognómi déi frútti e déi legúmi
 illustrious¹ preserved always surnames pulse
 che venívano, a preferénza, coltiváti dái lóro antenáti; táli
 came (were) ancestors

fúrono i Léntuli, i Fábii, i Pisóni. I regalí plácano non sólo gli
presents appease only
uómini ma pur áncò gli déi. I pittóri ántichi non usávano nêlle
even painters² ancient¹ used
lóro pittúre che quáttro colóri. Le dónne sóno fátte per éssere
pictures four colors. women made to be
le compágne e non le schiáve dégli uómini. Un párroco dísse
companions slaves curate said
ála prédica, la Doménica dèlle pálme: Io vi avvérto, fratélli, che
sermon Palm: I you² inform¹
per isfuggíre la calca, confesserò Lunedì i bugiárdi, Martedì
to avoid confusion, I shall confess liars
gli avári, Mercoledì i mormoratóri, Giovedì i ládri, Venerdì
avaricious slanderers thieves
i díscoli, e Sábato gli ubbriáchi. Non si sa s'égli ébbe mólti
libertines drunkards. We do not know had
peniténti. I fanciúlli ed i pázzi si figúrano che vénti fránchi e
fools imagine francs
vénti ánni ábbiano a durár sémpré. Ho vedúto le óssa di tre
years have last always.
gióvani elefánti.

EXERCISE

ON THE FORMATION OF THE PLURAL OF NOUNS.

[The singular only is given.]

The face comprehends the forehead, the eyebrows, the eyelids
vólto comprende palpébre
the nose, the lips, the mouth, the cheeks, the chin, and the ears.
ménto
(The) children ought to obey their parents, scholars their
fanciullo débbono ubbidíre genitóre
teachers, and citizens (to) the laws. When we read certain
maestro cittadíno légge. Quando si leggono certi
historians, we may say that the human species is composed
stórico, si direbbe umána spécie (consists of) consiste
of only two or three hundreds of individuals decorated with
soltánto di due o tre indivíduo decorató
the title of emperors, kings, popes, generals, and ministers. Men
títolo imperatóre minístro.

are generally idle in countries where the soil is very fertile.
 sónò per lo piú inérte paése dóve suólo móltò fértile.

(The) stars, (the) animals, and even plants were (enumerated)
 ástro animále ánche fúrono annoveráta

among the Egyptian divinities. The walls of Thebes were
 fra le egiziáne Tébe

raised by the simple sound of the harp; the walls of the city
 fabbricáta sémplíce suóno cétra

of Jericho fell down, on the contrary, at the sound of (the)
 Jérico cáddero, in véce

trumpet. The large sacks are filled with grain. My sisters
 córno. empiúto gráno.

have some silver spoons.
 alcúno argénto

Nói siámo, we are.
Vói siéte, you are.
Eglíno sónò, they are.

CONVERSATION.

Chi è quèsta dónna?
Avéte vedúto il re?
È égli Francése?
Sónò i poéti felíci (happy)?
Che hánno i ciéchi?
Dóve náscono i fúnghi?
Quánti anélli avéte?
Mangiáte frútti?
Quánti (how many) giòrni fá
una settimána?
Cóme si chiámáno? (How are
they called?)

Ed i mési quánti sónò?
Cóme si chiámáno?

E le stagióni (seasons)?

È la mádre del poéta célebre.
Abbiámo vedúto il re.
No, è Tedéscò (German).
Generalménte non sónò felíci.
I ciéchi hánno buóne orécchie
I fúnghi náscono néi bóschi.
Ne ho due.
Sì, quándo sónò matúri.

Sétte.
Doménica, Lunedì, Martedì,
Mercoledì, Giovedì, Venerdì,
Sábato.

Dódicì.
Gennájo, Febbrájo, Márzo,
Aprile, Mággio, Giúgno,
Lúglio, Agósto, Settémbrè,
Ottóbbrè, Novémbrè, Decém-
brè.

Sónò quáttro: Primavéra, Es-
táte o (or) Státe, Autunno,
Invéрно o Vérno.

CHAPTER VI.

THE CASES OF NOUNS.

MNEMONIC EXERCISE UPON THE USE OF *DI*, *A*, *DA*.

<i>Vi piáce la città DI Parigi?</i>	Does the city of Paris please you?
<i>Il fitto DELLE case è caro,</i>	The rent of the houses is dear.
<i>Vi dico che non ho danári,</i>	I tell you that I have no money.
<i>Spoléto non è lontáno DA Róma,</i>	Spoletto is not far from Rome.
<i>Voglio scrívere DELLE léttere,</i>	I wish to write some letters.
<i>Io non vóglío bríghé,</i>	I do not wish cares.
<i>Vói non avéte fratélli,</i>	You have no brothers.
<i>L' uómo vive DELLE sue fatiche,</i>	Man lives by (of) his labors.
<i>Io non témo púnto di vói,</i>	I do not fear you at all.
<i>Écco un dizionáριο DA tásca,</i>	Here is a pocket dictionary.
<i>L' Ariósto è il pittóre DELLA natura,</i>	Ariosto is the painter of nature.
<i>L' ócchio del padróne ingrassa il cavállo,</i>	The eye of the master fattens the horse.
<i>Mi è sorélla dal láto DEL pádre, e non DAL cánto DELLA mádre,</i>	She is a sister on my father's side, but not on the side of my mother.
<i>Égli ha pósto DELLA pólvére DA schioppo in úna scátola DA tabácco,</i>	He has put (some) gunpowder in a tobacco-box.

The several relations of the Italian nouns are expressed by the prepositions *di*, of; *a*, to; *da*, from, or by. The nominative and objective are distinguished by the place they occupy in the sentence.

1. The nominative denotes the relation of a subject to a finite verb; as, *María ama*, Mary loves.

2. The genitive denotes origin, possession, and other relations, which in English are expressed by the preposition *of*, or by the possessive case; as, *I libri di mio fratéllo*, my brother's books.

3. The dative denotes that *to* or *for* which any thing is, or is done; as, *Egli mi dáva il libro*, he gave me the book.

4. The accusative is either the object of an active verb or of certain prepositions, or the subject of an infinitive.

5. The vocative is the form applied to the name of any object addressed.

6. The ablative denotes privation and other relations, expressed in English by the prepositions *with*, *from*, *in*, or *by*.

Proper nouns are varied with the prepositions only; common nouns, with the preposition and article.

Variation of the proper noun *Boston*: —

Nominative	<i>Boston</i> ,	Boston.
Relation of Possession . .	<i>Di Boston</i> ,	of Boston.
" " Attribution . .	<i>A Boston</i> ,	to Boston.
" " Derivation . .	<i>Da Boston</i> ,	from (or by) Boston.
Accusative	<i>Boston</i> ,	Boston.

Variation of a common noun in the plural: —

Nominative	<i>I libri</i> ,	the books.
Relation of Possession . .	<i>Dei libri</i> ,	of the books.
" " Attribution . .	<i>Ai libri</i> ,	to the books.
" " Derivation . .	<i>Dai libri</i> ,	from (or by) the books.
Accusative	<i>I libri</i> ,	the books.

I. *Di*, the sign of the genitive, is used, —

1st, When it denotes possession; as, *La casa di mio padre*, my father's house; *di chi è questo cappello?* whose hat is this? *è del servitore*, it is the servant's.

2d, When the noun or verb that follows *di* expresses a quality, limitation, or modification of the noun that precedes it; as, *Cucchidío d' argénto*, a silver spoon; *è témpo di pranzáre*, it is dinner-time.

II. The preposition *di*, with or without the definite article, translates the words *some* and *any* when they do not express a determinate quantity of a certain thing; as, —

*Dátemi del páne,
Non bevéte di quel víno,*

Give me *some* bread.
Do not drink *any* of that wine.

III. If *some* and *any* have the signification of *a few, various, certain, a little, &c.*, they are rendered in Italian by *qualche* before a singular noun; by *un poco di*, or *un po' di*, before a collective noun; and by *cérti, divérsi, alcúni*, and *várii*, or their feminine form, before plural nouns, according to their gender; as,—

*Ho pranzáto con qualche amíco, I have dined with some friend
or con alcúni amíci, or friends.
Prendéte un póco di víno, Take some wine.*

IV. When there is only a simple designation of the object, without any idea of quantity,—that is to say, when the word *some* or *any* is omitted in English,—generally no article is used in Italian.

*Bevéte víno o bírra? Do you drink wine or beer?
Chi ha danári ha amíci, He who has money has friends.*

V. The preposition *di* is often used after words requiring a different preposition, and after verbs requiring a direct object. In such cases, the word that governs *di* is understood, and the phrase is elliptical, as may be seen in the following sentences:—

*Temére DEL pópulo, for temére To fear the anger of the people.
LO SDÉGNO del pópulo,
Sapér DI música, DI álgebra, etc., To know a little music, algebra, etc.
for sapére UN PÓCO di, etc.*

VI. Sometimes, especially in familiar conversation, the preposition *di* takes the place of the article *il* or *lo* before an infinitive, which, being the subject of a sentence, does not come at the beginning of it; as,—

*È fáciie DI studiáre, DI parláre, It is easy to study, to speak.
for è fáciie LO studiáre, IL
parláre,*

When the preposition *di* is thus substituted for the article, the phrase is elliptical, and stands for *È fáciie L'AZIÓNE di studiáre.*

VII. It is very common in Italian to use *di* instead of *da* whenever euphony requires it, particularly if the definite article can be omitted after the preposition. This, however, is never done unless *fuóri*, *vía*, or some such word requiring *di*, is easily understood. Thus they say:—

Veníre DI OR DELLA cása; that To come out of the house.
is, fuóri OR vía di cása for
dálla cása,

VIII. The preposition *DI* is also frequently translated after verbs by *for*, meaning *on account of*; by *in*, when it does not signify *within*; by *with*, not expressing the idea of *company* or *union*; and occasionally by *on*.

Ella véste DI néro, She dresses *in* black.
Non mi biasimáte DI quéstó, Do not blame me *for* this.
Fúrono provvedúti DI tútto, or They were provided *with* every
d' ógni cósá, thing.
Il bambíno fu nutríto DI látte, The child was fed *on* milk.

IX. *A*, or *ad*, the sign of the dative, expresses direction or aspiration towards some object, and corresponds to the preposition *to*.

Andiámo a Nápoli, Let us go *to* Naples.
Scrívete ad un amíco, Write *to* a friend.

X. The preposition *A* is also translated *in*, *for*, *from*, and *of* after a verb, when it represents an action done against, towards, or to the damage of a person; the direct object of such a verb being easily understood;* as,—

Non póssó crédere a quel che I cannot believe *in* what you
díte, say.
Pensáte a lui e provvedéte ai suoi Think *of* him, and provide *for*
bisógni, his wants.

XI. *Da*, the sign of the ablative, expresses derivation, separation, or dependence, and corresponds principally to the preposition *from*, which in most cases is translated; as, —

* REMARK. — The expressions, *little BY little*, *two BY two*, etc., are rendered in Italian, *poco A poco*, *due A due*, etc.

un génio, il quále avrébbela illustráta; ed il pádre súo godéva
 genius who would have (her) enjoyed
 in sègréto délla consolazióne d' udíre da' suói concittadini
 hearing fellow-citizens
 própórre il próprio figliúolo ái lóro, cóme un modélló da imitársi.
 to propose own son as model imitate.

EXERCISE.

1. In Italy there are immense plains, majestic rivers, very high mountains, lakes, cascades, forests, volcanoes, and beauty in all varieties.

2. A lady, speaking of a preacher whom she had heard from a great distance, said, "He spoke to me with' his hand, and I listened with' my eyes."

3. It is difficult to satisfy every one's desire in (the) great enterprises.

4. May God send us good princes, and may the devil not give them the fancy of wishing to be heroes!

5. (The) hypocrites cover themselves with the mask of (the) devotion.

6. Never leave flowers in a sleeping-chamber.

7. The greater part of (the) men live like crazy people, and die like fools.

8. One of the miseries of the rich is to be always deceived.

VOCABULARY.

1. There are, *vi sòno*; immense plains, *pianúra stermináta*; majestic rivers, *fiúme maestóso*.

2. A lady, *una Signóra*; speaking, *párlando*; a preacher whom she had heard, *un predicatóre ch' élla avéa intésó*; far off, *mólto distánte*; said, *disse*; he has spoken to me, *egli mi ha parláto* (with the hands); I have listened to him, *io l' ho ascolláto* (with the eyes).

3. Great enterprises, *gránd imprésa*; it is difficult, *è cósa diffícile*; to satisfy, *secondáre*; desire, *desidério*; all, *tútti*.

4. May God send us, *Dio ci mándi*; good prince, *buóno príncipe*; devil, *diávolo*; not give them, *non dáa lóro*.

5. Cover themselves, *si cópronó*.

6. Never leave, *non lasciáte mái*.

7. Live, *vívono*; die, *muóiono*.

8. Always deceived, *sémpre ingannáte*.

Dóve? where?
Che? what?

Chi? who?
Sovénte, often.

CONVERSATION.

<i>Dóve éra la Signóra?</i>	<i>Mólto distánte dél predicatóre.</i>
<i>Con che si cópronó gl' ipócriti?</i>	<i>Colla máschera délla divozione.</i>
<i>Quánti sènsi avéte?</i>	<i>Cínque.</i>
<i>Cóme si chiámáno?</i>	<i>Udíto, vísta, odoráto, gústó, tátto.</i>
<i>Abbiámó del víno?</i>	<i>Avéte úna bótte dí víno.</i>
<i>È témpo dí pranzáre?</i>	<i>Io ho pranzáto con alcúni amíci.</i>
<i>Che cáne è quéstó?</i>	<i>È un cáne da cáccia.</i>
<i>Che recitáva Ariósto in compagnia de' súoi fratélli e délla súe sorélle?</i>	<i>Mólte commedióle, che fúrono il prelúdio délle immortáli súe ópere.</i>
<i>Dóve sónó maraviglie in ógni gènere?</i>	<i>In Itália.</i>
<i>Che sónó ésse (they)?</i>	<i>Frúmi maestósi, cascáte, sélve, volcáni, etc.</i>
<i>Che dísse úna Signóra d' un predicatóre?</i>	<i>Egli mi ha parláto cólla máno.</i>
<i>Quáli persóne sónó sovénte ingannáte?</i>	<i>Le persóne ricche.</i>
<i>Quáli úomini vívono cóme pázzi?</i>	<i>La maggiór párté degli úomini.</i>

CHAPTER VII.

PRONOUNS.

PERSONAL PRONOUNS IN THE NOMINATIVE.

MNEMONIC EXERCISE.

<i>Chi bátte? Son io,</i>	Who knocks? It is I.
<i>Se non voléte cantár vóí, canterò io,</i>	If you do not wish to sing, I will sing.
<i>Non dubitáte: penserémo nói ad ógni cósá,</i>	Do not fear: we will think of every thing.

*Così dicéva ancór IO,
 VÓI faréte quel che vorrò IO,
 IO vòglío fare còme fate VÓI,
 Non ci va EGLI, e non ci andréte
 nemméno VOI,
 Avéte voi róba? Avéte quat-
 trini?
 Che bella còsa il potér dire,
 Comándo IO!
 Gli faréte conóscere chi sòno IO
 e chi siéte VOI,
 Siéte VÓI il padròne di quèsto
 albérgo?
 Poichè voléte che dica IO, dirò
 IO,
 VÓI avéte migliór vísta che non
 ho IO,*

*I also said so.
 You will do what I wish.
 I wish to do as you do.
 He will not go; and you will
 not go either.
 Have you property? Have you
 money?
 How beautiful it is to say, I
 command!
 Let him know who I am, and
 who you are.
 Are you the master of this ho-
 tel?
 As you wish that I say it, I
 will say it.
 You have better sight than I*

PRONOUNS IN THE OBJECTIVE (CLASS I.).

Me, te, se,* lui, lei, noi, voi, loro.
 Me, thee, one, him, her, us, you, them.

MNEMONIC EXERCISE.

*Che còsa voléte da ME?
 Ella è fuóri di sè dálla rábbia,
 Or óra sòno a VOI,
 Fátemi la finézza di pranzár
 MÉCO,
 Io ámo il mio amíco quánto ME
 STÉSSO,
 Sì, fate voi, io mi rimétto in
 VOI, mi confído in VOI,
 Égli non sa far nùlla da SE,
 Lasciáte fare a ME, non dubi-
 táte,
 Degnáte far colazióne con NÓI,*

*What do you wish of me?
 She is beside herself with anger.
 I am with you in a moment.
 Do me the pleasure to dine
 with me.
 I love my friend as much as
 myself.
 Yes, do what you will, I agree
 with you, I confide in you.
 He does not know how to do
 any thing by himself.
 Let me do it: never fear (do
 not doubt).
 Have the kindness to breakfast
 with us.*

* REMARK. — *Se* is indefinite, — one's self, themselves, etc.

*Egli non dománda VOI,
Non dico a VOI, Signór mio,
Verrò con VOI se voléte,
Io non vòglio partíre da VOI,
Quánto avéte spésò per LEI,*

He does not ask for *you*.
I do not speak to *you*, dear sir.
I will go with *you*, if you wish.
I do not wish to leave *you*.
How much have you spent for
her.

PRONOUNS * IN THE OBJECTIVE (CLASS II.).

Mi, ti, si, ci, vi, gli, le, loro.

MNEMONIC EXERCISE.

*Voi VI siéte dimenticáto DI ME,
Non MI dimenticherò DI VOI,
GLI è nato un figlio,
Che mále VI ho fáto io?
Davvéro, io non VI capísco,
MI piáce la mia libertà,†
Fáte pur quel che VI páre,
La fortuna CI vuól bene,
VI raccomandádo di far quéstò,
Che còsa VI ha egli détto DI ME?
Potéte dir LÓRO che éntрино,
Io VI láscio, perchè ho frétta,
Ho scríto una léttera che MI
préme,
Che MI cománda il Signor
Tisio?
Dio díce: Aiutáti che TI aiu-
terà,
Dománi GLI darò da pránzo,*

*MI ricódo ciò che MI avéte détto,
Amico, CI rivedrémo staséra,
TI accérto che non LE dirò nulla,*

You have forgotten *me*.
I will not forget *you*.
A son is born to *him*.
What ill have I done *you*?
Truly, I do not understand *you*.
I love my liberty.
Do as seems good to *you*.
Fortune wishes us well.
I recommend *you* to do this.
What has he said to you of *me*?
You can tell *them* to come in.
I leave *you*, for I am in a hurry.
I have written a letter which
is important to *me*.
What does Mr. Tisio wish of
me?
God says, Help *thyself*, and I
will help *thee*.
I will give *him* dinner to-mor-
row.
I remember what you have
said to *me*.
Friend, we shall see *each other*
this evening.
I assure *you* that I shall say
nothing to *him*.

* The conjunctive pronouns are employed only in the dative and accusative case.

† *Mi piáce*, it pleases me.

PERSONAL PRONOUNS IN THE NOMINATIVE.

I. <i>Io,</i>	I;	<i>Io dórmo,</i>	I sleep.
<i>Tu,</i>	thou;	<i>Tu pránzi,</i>	thou dinest.
<i>Égli, éi, e', éssó,</i>	he;	<i>Égli bálla,</i>	he dances.
<i>Élla, éssa,</i>	she;	<i>Élla ride,</i>	she laughs.
<i>Nói,</i>	we;	<i>Nói cantiámo,</i>	we sing.
<i>Vói,</i>	you;	<i>Vói pensáte,</i>	you think.
<i>Églino, éssi,</i>	they, m.;	<i>Églino scrivono,</i>	they write.
<i>Élleno, ésse,</i>	they, f.;	<i>Élleno párlano,</i>	they speak.

REMARK. — *Égli, élla, églino, élleno,* are used for persons only; *éssó, éssa, éssi, ésse,* for persons and things.

II. In Italian, the pronoun is not used before an impersonal verb; as, *Pióve,* it rains; *névica,* it snows; *tuóna,* it thunders.

III. When the pronoun in the nominative is before a verb, the termination of which expresses clearly the person, it is generally suppressed, and is only used when more emphasis is required, or to avoid ambiguity; as, *Cánto,* I sing; *cantò,* he sang; *canteréte,* you will sing; *ch' io canti,* that I may sing; *che tu canti,* that thou mayest sing; *ch' egli canti,* that he may sing; *io lo dico,* I say it.

IV. When two or three pronouns, subjects in a phrase, are in apposition, they are expressed, and sometimes are placed after the verb; but the stress of the voice must be carefully laid upon the prosodic accent of the pronoun, because euphony must always be considered; as, —

<i>Dite quel che pensáte voi;</i>	<i>dirò</i>	Say what you think; then
<i>pòi quel che penso io,</i>		I will say what I think.
<i>Se non voléte ballár voi,</i>	<i>ballerò</i>	If you do not wish to dance, I
<i>io,</i>		shall dance.

V. The exclusive meaning expressed in English by *self*, as "I shall go myself," may be translated thus: *Andrò io,* with a marked accent; or, *andrò io stéssó,* or *io medésimo.* Thus we say, —

<i>Andrà tu stéssu or medésimo,</i>	Thou wilt go thyself.
<i>Andrà egli medésimo,</i>	He will go himself.
<i>Andrà ella medésima,</i>	She will go herself.
<i>Andranno églino medésimi,</i>	They will go themselves.

REMARK.—Observe that the pronoun is suppressed before the verb.* In such phrases as "History itself proves it, his father has seen it himself," the Italians suppress the pronoun before *stéssu* or *medésimo*, self, and say, *La stória medésima ne fa fède, sùo pàdre stéssu l'ha vedúto*.

VI. In interrogative phrases, the pronoun may be placed after the verb, or the interrogation marked by the inflection of the voice.

PERSONAL PRONOUNS IN THE OBJECTIVE.

CLASS I.

VII. These pronouns may be used in the direct or indirect regimen, — that is, they may be governed by the verb, or by a preposition; as, —

<i>Me,</i>	me;	<i>Pensáte a (to) me,</i>	Think of me.
<i>Te (thyself),</i>	thee;	<i>Pénsa per te,</i>	Think for thyself.
<i>Se (himself),</i>	him;	<i>È conténto di se,</i>	He is contented with him (self).
<i>Lui, esso,</i>	him;	<i>Andáte con lui,</i>	Go with him.
<i>Léi, éssa,</i>	her;	<i>Non pensáte più a (to) léi,</i>	Think no more of her.
<i>Nói,</i>	us;	<i>Egli párla di nói,</i>	He speaks of us.
<i>Vói,</i>	you;	<i>Ciò dipénde da vói,</i>	That depends on you.
<i>Lóro, éssi,</i>	them, m.;	<i>Ho bisógno di lóro,</i>	I have need of them.
<i>Lóro, ésse,</i>	them, f.;	<i>Vanno con lóro or ésse,</i>	They go with them.

VIII. When the adjective *stéssu* or *medésimo*, self, follows these pronouns, it must agree with them in gender and number; as, *Per léi stéssa, per lui stéssu, per lóro stéssi*, for herself, for himself, for themselves.

* 1. *Himself, herself*, after *to be, to appear*, etc., are translated by *déssu, déssa*; as, *Egli é déssu*, it is he himself; *mi par déssa*, it seems that it is she herself.

2. *I also, thou also*, etc., are expressed by *anch'io*; or, *ancór io, ancór tu*, etc.; or, *io pure, tu pure*, etc.

IX. The student will be able to analyze the construction of the following phrases without difficulty : —

<i>Io vi aspétto,</i>	I await you.
<i>Io aspétto vói,</i>	It is you that I await.
<i>Voi mi aspettáte,</i>	You await me.
<i>Voi aspettáte me?</i>	Is it me that you await?
<i>Egli non ingannáva me,</i>	It is not me that he deceived.

X. The pronouns *me* and *thee*, after an imperative, are *mi* and *ti*, which are joined to the verb ; as, *Ditemi*, tell me ; *allontanáti*, go away.

XI. The pronouns *him*, *her*, *them*, as regimen, are translated into Italian by *se*, when they represent the same person as the subject, whilst persons different from the subject are expressed by *lui*, *lei* ; as, *Égli non párla se non di lui*, he speaks only of him, — if the word *lui* does not signify *égli* ; but, if it means the same person, then say, *égli non párla che di se*. — *Égli rénde cónto a se stésso*, *élla rénde cónto a se stéssa* or *medésima*, he is accountable to himself, she is accountable to herself.

XII. To express *with me*, *with thee*, *with him*, one can say, *con me*, *con te*, *con se* ; or, *méco*, *téco*, *séco*. For *with us*, *with you*, some poets say, *nóscó*, *vóscó*.

CLASS II.

XIII. These pronouns are employed either as the direct or indirect regimen of a verb ; but they can never be accompanied by a preposition. They serve to conjugate the pronominal verbs.

<i>Mi,</i>	me ;	<i>Io MI ricódo,</i>	I remember.
<i>Ti,</i>	thee ;	<i>Tu TI pénti,</i>	Thou repentest.
<i>Si,</i>	him ;	<i>Égli SI arrábbia,</i>	He is enraged.
<i>Ci</i> or <i>ne,*</i>	us ;	<i>Nói CI divertíamo,</i>	We amuse ourselves.
<i>Vi,</i>	you ;	<i>Vói VI stupíte,</i>	You astonish yourself.
<i>Si,</i>	them ;	<i>Églino SI spógliano,</i>	They undress themselves.
<i>Gli,</i>	him ;	<i>Io GLI scriverò,</i>	I write to him.
<i>Le,</i>	her ;	<i>Vói LE parleréte,</i>	You will speak to her.
<i>Lóro,</i>	to them ;	<i>Nói aprirémo LÓRO,</i>	We will open to them.

* *Di*, nominative, is not translated, or it is rendered by *égli* ; as, *Égli é un pézzo*, it is long since

Vi dirà il nóme di tútti i ricamatóri, di tútti gli speziáli délla
will give (tell) embroiderers apothecaries
città. Égli vi provvederà il sárto, il calzoláio, la lavandáia; se
will procure
siéte ammaláto, condurrà da vói un médico; siéte addoloráto,
sick, will conduct afflicted
égli non vi láschia, fintantochè non vi ábbia vedúto rídere.
leaves, until have seen to laugh.
S' incaricherà di tútte le vóstre cómpre, e finirà coll' andáre a
will take charge purchases will finish going
létto strácco di avér lavoráto tánto. L' alleggrézza ci consóla e
bed tired worked so much. joy
ci tiéne in sanità; le cúre váne ci opprímono, distúrbanò l' ánimo
keeps health cares oppress
nóstro e ci trággono tósto nélia tómba.
drag quickly

EXERCISE FOR TRANSLATION.

1. When Paulus Emilius repudiated Papiria, his wife, some persons were astonished that he should separate himself from so modest and so handsome a woman; but Emilius, showing them his shoe, said, "You see that it is well made, but none of you know where it hurts me."

2. It was reported to Frederick the Great, that some one had spoken ill of him. He asked if this person had a hundred thousand men. He was answered, "No."—"Ah! well," added the king, "I can do nothing with him: if he had a hundred thousand men, I would declare war against him."

3. A young man who passed for rich, but who was laden with debts, sat very pensive, the evening before his betrothal, in his future mother-in-law's parlor. Several times she said to him, "*Che cosa avete?*" "What have you?" (meaning, "What is the matter with you?") To which he continually answered, "*Non ho niente,*" "I have nothing," (meaning, "Nothing is the matter with me.") Eight days after his marriage, his mother-in-law, seeing a crowd of creditors, said to him, "Sir, you have deceived me."—"Madam," added he, "I well informed you that I had nothing; and I repeated the same thing to you more than ten times in your parlor before my betrothal."

VOCABULARY.

1. Repudiated, *ripudiò*; wife, *moglie*; some persons, *alcuni*; astonished, *maravigliavano*; should (be) separated, *si fosse separato*; so pretty a woman, *una donna così vezzosa*; modest, *modesta*; showing, *mostrando*; his, *la sua*; said, *disse*; you see, *vedete*; well made, *ben fatta*; however, *però*; no one, *nessuno*; knows where, *sa dove*; hurts, *offenda*.

2. It was reported, *fu riferito*; Frederick the Great, *Federico il Grande*; had spoken ill, *sparlato*; if this person, *se costui*; a hundred thousand, *cento mila*; answered, *risposto*; no, *di no*; well, *bene*; added, *soggiunse*; I cannot, *non posso*; nothing, *nulla*; had, *avesse*; would declare war, *muquere guerra*.

3. A young man, *un giovinotto*; passed for rich, *tenuto per ricco*; laden, *carico*; debt, *débito*; was pensive, *stava tutto pensieroso*; evening before, *vigilia*; of his betrothal, *déi suoi sponsali*; parlor, *salotto*; of his future mother-in-law, *della sua futura suocera*; many times, *parécchie volte*; sir, *signóre*; always, *sémpre*; eight days after, *otto giorni dópo*; seeing arrive, *vedendo capitare*; a crowd, *una turba*; deceived, *ingannata*; I well informed you, *vi feci pur avvertita*; repeated, *ripetuta*; more than, *più di*; ten, *dieci*; in your, *nel vostro*; before, *prima*.

CONVERSAZIONE.

<i>Chi batte?</i>	<i>Son io.</i>
<i>Che cosa volete da me?</i>	<i>Voglio far colazione con voi.</i>
<i>Che cosa mi avete detto?</i>	<i>Non me ne ricordo.</i>
<i>Pagate voi il pranzo?</i>	<i>Sì, lo pago io.</i>
<i>Mi aspettate?</i>	<i>Non vi aspetto.</i>
<i>Di chi parla egli?</i>	<i>Egli parla di noi.</i>
<i>Come si chiama questa ragazza?</i>	<i>Ella si chiama Carolina.</i>
<i>A chi scriverò io?</i>	<i>Al padre di Maria.</i>
<i>Ti penti tu?</i>	<i>Io mi pento.</i>
<i>Ci divertiamo noi?</i>	<i>Noi non ci divertiamo.</i>
<i>Chi vi dirà il nome di tutti gli speciali della città?</i>	<i>L'uomo scioperato vi dirà il nome di tutti.</i>
<i>Siete voi il padrone di questa casa?</i>	<i>Sono il padrone di questo al- bergo.</i>
<i>Avete il bastone di mio fratel- lo?</i>	<i>Io non ho il suo bastone, voi l'avete.</i>
<i>Volete darmi un anello?</i>	<i>Non voglio darvi un anello, vi darò (will give) un libra.</i>

CHAPTER VIII.

PRONOUNS, PERSONAL AND CONJUNCTIVE.

[Continuation of Preceding Lesson.]

To avoid several monosyllables, and for the sake of euphony, the Italians unite several words together. This union constitutes one of the chief beauties of the language. For example: the imperative *dátemelo* is composed of *date me lo*, give it to me; and, because the accent falls on the first syllable, the word has all the strength of the imperative, the desire of prompt obedience.

MNEMONIC EXERCISE.

<i>LE</i> <i>reverisco</i> <i>divotaménte</i> ,	I have the honor to salute you.
<i>In che pòsso servíRLA?</i>	How can I serve you?
<i>Cóme VE LA passáte?</i>	How do you do?
<i>Io ME LA pásso benóne</i> ,	I am very well.
<i>VI do la buóna nótte</i> ,	I wish you good night.
<i>Non VI vóglío incomodáre</i> ,	I do not wish to trouble you.
<i>Tornátevene indíetro</i> ,	Turn back.
<i>GLIÉLO pòsso dir IO</i> ,	I can tell it to him myself.
<i>AndáteGLIÉLO a dir VOI</i> ,	Go tell it to him yourself.
<i>LévamITI dinánzi</i> , <i>temerário</i> ,	Go out of my sight, insolent one.
<i>Non MI comparíte più dinánzi</i> ,	Never appear before me again.
<i>Che VE NE páre?</i>	How does it seem to you?
<i>RagioniámOLA quí fra di NOI</i> ,	Let us reason here together.
<i>FacciámOLA da buóni amici</i> ,	Let us act like good friends.
<i>Vói non ME LA daréte ad in- téndere</i> ,	You will not make me believe it.

I. A pronoun stands for a person or thing:—

<i>Lo</i> or <i>il</i> ,	him, it;	<i>Io</i> <i>LO védo</i> ,	I see it.
<i>La</i> ,	her, it;	<i>Tu</i> <i>LA conósci</i> ,	Thou knowest it.
<i>Li</i> or <i>gli</i> , m.,	them;	<i>Noi</i> <i>LI vediámo</i> ,	We see them.
<i>Le</i> , f.,	her;	<i>Io</i> <i>le aspétto</i> ,	I expect them.
<i>Ne</i> ,	of it;	<i>Voi</i> <i>NE rideréte</i> ,	You will laugh at it.
<i>Oi</i> or <i>vi</i> ,	of it;	<i>Io</i> <i>CI</i> or <i>VI pénso</i> ,	I think of it.

II. *It* with the negative is expressed by *nol* or *non lo*; as, *Nol négo*, I do not deny it. In affirmative phrases, we can employ *il* when we wish to soften the pronunciation, and *lo* to express a graver tone; for such are the properties of the sound of the *i* and the *o*; as, *Il salutái*, or *lo salutái*, I saluted him.

III. The pronouns *lo*, *il*, *la*, are placed before those verbs which commence with a consonant. *Lo* and *la* drop the vowel before a verb beginning with a vowel: *le* and *li* are placed both before consonants and vowels.

IV. There are a great number of Italian phrases in which the pronoun *la* refers to some noun understood; as, —

<i>Io ve LA dico schiétta,</i>	I tell you the truth frankly.
<i>Voi ve LA godéte,</i>	You lead a joyous life.
<i>Io me LA bátto,</i>	I run away.

V. The pronoun *gli* signifies *to him*; and *le*, *to her*: but, when they are joined with *lo*, *la*, *li*, *le*, *ne*,* *gli* is used for both masculine and feminine genders, and the letter *e* is interposed, as in the following examples: —

<i>Glíela</i> , it to her;	<i>Voi glíela daréte,</i>	You will give it to her or him.
<i>Glíeli</i> , them to him;	<i>Io glíeli manderò,</i>	I will send them to him or her.
<i>Glíele</i> , them to her;	<i>Glíele venderà,</i>	He will sell them to her.
<i>Glíene</i> , it of him;	<i>Voi glíene compreréte,</i>	You will buy it of him.

Besides *glíene* for the feminine, the ancients also said *léne*.

* The pronouns *il*, *lo*, *li*, *la*, *le*, are the same words as the articles, and derived from the same source; as in the phrase, *Io védo il re ed il salúto*, or *lo salúto*, I see the king, and salute him. The last form is the best.

Egli è fáccile, it is easy. Its objective is generally *lo*, — *Io lo so*, I know it.

The third person singular of the feminine (*ella* or *vosignoria*) is used instead of the second person plural (*voi*), in polite address; as, *Come sta ella?* how are you?

In poetry, in familiar conversation, *tu* (thou) is used.

Speaking to equals, they say *voi*, you.

When the third person singular feminine, *ella*, and its inflexions *le*, *la*, or the title *Vosignoria* (V. S.), are employed, the verb is used in the singular, and the words agreeing with them take the feminine gender, whether the person addressed be masculine or feminine. When more than one individual is addressed in the third person feminine, *elleno*, and its inflexion *loro*, or the title *Vostre Signorie*, are used, and the words agreeing with them are put in the feminine plural.

VI. Euphony requires that the *i* of the pronouns *mi*, *ti*, *si*, *vi*, *ci*, should change the *i* into *e* when they are followed by the pronouns *lo*, *la*, *li*, *ne*; as, —

<i>Me lo</i> , it to me;	<i>Tu me lo dáí</i> ,	Thou givest it to me.
<i>Te la</i> , it to thee;	<i>Io te la do</i> ,	I give it to thee.
<i>Se li</i> , them to him;	<i>Egli se li farà dare</i> ,	He will cause them to be given to himself.
<i>Ce ne</i> , us of it;	<i>Noi ce ne occupiamo</i> ,	We occupy ourselves with it.
<i>Ve ne</i> , them to you;	<i>Io ve le présto</i> ,	I lend them to you.

VII. *Mel*, *tel*, *sel*, *cel*, *vel*, are written before a word which commences with a consonant, instead of *me lo*, *te lo*, etc.; as, *Égli sel figúra*, or *se lo figúra*, he figures it to himself; *io vel dicéva*, or *ve lo dicéva*, I said it to you.

VIII. Some ancient authors have often placed the pronouns *lo*, *la*, *li*, *le*, before *mi*, *ti*, *si*, *ci*, *vi*, when euphony permitted. Thus, instead of saying, *Dio te lo perdóni*, may God pardon you; they have said, *Dio il ti perdóni*.

IX. All the pronouns *mi*, *ti*, *si*, *ci*, *vi*, *lo*, *la*, *gli*, *le*, *ne*, *me lo*, *te lo*, *se lo*, etc., whether simple or compound, are generally placed before the verb, except when used with an infinitive, a gerund, the second person singular, and the first and second plural of the imperative; in which cases they are placed after the verb to which they are joined, so as to make one word; thus, —

<i>Parlármi</i> ,	To speak to me.	<i>Cercándolo</i> ,	Seeking him.
<i>Parlármené</i> ,	To speak to me of it.	<i>VendéndoGLIELA</i> ,	Selling it to him.
<i>ScrivéTELE</i> ,	Write to her.	<i>MostráteCENE</i> ,	Show it to us.
<i>RicordámoCI</i> ,	Let us remember.	<i>DátemELO</i> ,	Give it to me.
<i>CompráteGLIELO</i> ,	Buy it of him.	<i>LeváteGLIELA</i> ,	Take it from her.
<i>GuardáTELO</i> ,	Look at him.	<i>PensiámOCI</i> ,	Let us think of it.

Observe that the infinitive loses the final *e* when the pronoun is joined to it; and if the infinitive terminates in *re*, as *condúrre*, it loses the syllable *re*, and we say, *Condúrmi*, conduct me.

X. To express "give it to me," "give it to us," etc., the conjunctive pronoun is placed after the personal in this way: *DátemELA dáteCELO*.

XI. The pronoun is likewise placed after the word *ecco*, to which it is joined; as, *Eccómi*, *eccolo*, behold me, behold him.

XII. With the negation *non*, these pronouns are placed before the verb, except when the verb is in the infinitive; as, —

<i>Non GLIÉLO domádate,</i>	Do not ask it of him.
<i>Non ME NE dáte,</i>	Do not give it to me.
<i>Non LO facciámo,</i>	Let us not make it.
<i>Non LO facéndo, or non facéndolo,</i>	Not making it.

XIII. These pronouns are also joined to the past participle when the auxiliary is understood; as, *Rallegrátosi*, having rejoiced.

REMARK.—These pronouns admit of other transpositions, and very much assist in expressing an energetic, rapid, or gentle sentiment. For example, the phrase "I say it" may be constructed thus:—

<i>Lo dico,</i>	to express a grave sentiment.
<i>Il dico,</i>	to give a mild form to the phrase.
<i>Dicolo,</i>	to impress with the rapidity of the thought.
<i>Dicol,</i>	to join rapidity with sweetness.

The learner should, however, be careful not to place the pronoun after any other than the imperative, infinitive, and gerund.

XIV. The first consonant of the pronoun should be doubled whenever it is joined to a verb of one syllable, or one which has the grave accent upon the final vowel; as, *Dillo*, *dámmi*, *fállo*, tell it, give me, do it.

XV. The position of the pronoun can be changed for the sake of euphony; as, —

<i>Io lo vóglío vedére,</i>	or	<i>io vóglío vedérlo,</i>	I wish to see him.
<i>Io gliéne pòsso parláre,</i>	or	<i>io pòsso parlárgliéne,</i>	I can speak to him of it.

XVI. In certain cases, the personal pronoun is changed into the possessive; as, *Mio malgrádo*, in spite of me: and, on the contrary, the possessive is sometimes changed into the personal; as, *Cavátevi il vestíto*, take off your coat.

READING LESSON.

Tra le várie nazióni del móndo la pulitézza ha introdóto
 politeness introduced
 infiniti úsi di salutáre. Pláuto párla di pópoli che si salutávano
 modes salutation. Plato speaks
 tirándosi fórté l' oréccia. I Fránci sí strappávano un
 pulling strong (hard) ear. pulled out
 capéllo, e lo presentávano álla persóna che volévano salutáre.
 hair presented they wished
 Al Giappóne un conoscénte vi salúta togliéndosi dal piéde úna
 Japan acquaintance taking foot
 pantófolá; e nêlle Indie, égli viéne a préndervi per la bárba;
 slipper comes to take beard;
 áltri si salutano voltándosi la schiéna. Gl' isoláni del gránde
 others turning back. islanders
 océano frégano il lóro násó con quéllo délla persóna salutáta,
 rub nose that
 oppúre gli sóffiano nell' oréccio. Gli abítánti di Horn si
 or blow inhabitants
 córicano col véntre a térra, e la maggiór párté dei négri si
 lie down belly greater negroes
 préndono a vicénda le díta e le fáanno schricchioláre. L' Inglés
 take turn make crack. Englishman
 in un eccéssó d' amicízia vi afférta per la máno e ve la scuóte
 fit friendship seizes shakes
 vigorosaménte cóme se volésse strappárvi il bráccio. Quésta
 if he wished to pull out arm. This
 gentilézza fa la véci dégli abbrácci dei Francési e degl' Italiáni.
 courtesy takes the place embraces

EXERCISE.

1. A thoughtless humorist saw three blind people in the street, who, keeping together, went begging. "Stop," said he to them; "take this crown, divide it between you, and pray God for me."

As to the crown, he gave it to neither of them. The blind men all thanked him at once, and ran quickly into a tavern, where they ordered a breakfast. When they were well satisfied, one said to the others, "Let him who has the crown pay the fare;" but each one answered, "I have it not: thou hast it." From hard words they came to blows; and gave so many blows with their sticks, that they broke every thing that was on the table, to the great detriment of the host.

2. The authors of the century of Louis XIV. have expressed great thoughts in simple words.

VOCABULARY.

1. Humorist, *burlone*; thoughtless, *spensierato*; saw in, *vide per*; keeping together, *strétti insième*; went begging, *se ne andavano accattando*; stop, *fermatevi*; take, *togliete*; divide it, *spartitelo*; neither of them, *nessuno*; thanked, *ringraziarono*; all at once, *concordemente*; they ran, *córsero*; they ordered (make), *fanno*; well satisfied, *ben satólli*; that he who, *che chi*; pay, *pághi*; but each one answered, *al che ciascuno rispondendo*; thou hast it, *tu l' hai*; they came, *vennero*; they gave, *diédero*; so many, *tante*; blows, *bastonate*; they broke, *ruppero*; all that they found, *tutto che trovarono*; to the great detriment, etc., *con gran danno dell' óste*.

2. Have expressed, *hanno espresso*.

CONVERSAZIONE.

Che è l' Itália?

Che avete?

Avete il libro?

È giovane la sorella del Signore?

Che fanno gl' isolani del grande oceano quando salutano?

E gli abitanti di Horn?

Che vide un burlone?

Che disse il burlone?

A chi diéde egli uno scúdo?

Cóme salutano gli Inglési?

Qual' è la prima legge?

Trionfa essa sémpe?

Il giardino d' Európa.

Ho una rósa.

Non ho il libro, ho la penna.

Sì, ella è giovane.

Eglino frégano il loro náso con quello della persóna salutata.

Si córicano vèntre a terra.

Egli vide tre ciéchi.

Pregate Dio per me.

Egli non lo diéde a nessuno.

Vi afferrano per la máno e ve la scuótano.

La legge di Dio è la prima legge.

Sì, tósto o tårdi.

CHAPTER IX.

THE ADJECTIVE — L' ADDIETTIVO.

MNEMONIC EXERCISE.

<i>Gódo dī vedérvi in buóna salute,</i>	I am glad to see you well.
<i>Passerémo per la piú còrta,</i>	We will take the shortest.
<i>Parliámoci schiétto,</i>	Let us speak clearly.
<i>Perchè avéte tanta premúra?</i>	Why are you so hurried?
<i>Quánti ánni avéte?</i>	How old are you?
<i>I ricchi hánno mólti amíci,</i>	The rich have many friends.
<i>Il bello piáce a tútti,</i>	The beautiful pleases all.
<i>Mólti póchi fáanno un assái,*</i>	A little repeated makes much.
<i>Gl' ingrátí hánno póca memória,</i>	Ungrateful people have short memories.
<i>Chi perdóna ai cattívi, nuóce ai buóni,</i>	He who pardons the wicked, injures the good.
<i>Buon dī, buóna séra, felice nótte,</i>	Good day, good evening, good night.
<i>Per mólti la fática è póco sána,</i>	Labor is not healthy for many people.
<i>È úno che ha póchi pári,</i>	He is a man who has few equals.

ADJECTIVES : THEIR NUMBER, GENDER, ETC.

I. Italian adjectives all end in *o* or *e*. Those ending in *o* change the *o* into *a* for the feminine: those in *e* preserve the same form in both genders. The plural of adjectives is formed like that of nouns; as, —

SINGULAR.

<i>Pópulo líbero ed indépéndente,</i>	Free and independent people.
<i>Nazióne líbera ed indépéndente,</i>	Free and independent nation.

PLURAL.

<i>Pópoli líberi ed indépéndenti,</i>	Free and independent peoples.
<i>Nazióni líbere ed indépéndenti,</i>	Free and independent nations.

* Idioms and proverbs are marked †

II. Some adjectives end either in *e* or in *o*; as, *Violente* or *violénto*. In this case one might say, *Un uómo violénte, una dónna violénte*, or *un uómo violénto, una dónna violéñta*, a violent man, a violent woman.

III. The only adjectives terminating in *i* are *pári*, equal, and *dispári* or *impári*, unequal. These are invariable, whatever be the gender or the number of the noun to which they belong.

IV. The word *pári* is often used as a noun. It then has a possessive adjective after it; as, *Un pári mío, un pári vóstro, dei pári nóstri*, a man like me, like you, persons like us; *così si tràtta cón un pári mío?* is it thus that one acts with a person of my rank?

V. Substantives used as adjectives, ending in *tóre*, change *tóre* into *tríce* for the feminine; as, *Autóre*, author; *autríce*, authoress, — except *dottóre*, *fattóre*, doctor, farmer; which make *dottoréssa*, *fattoréssa*. Other substantives used as adjectives form their feminine in *éssa*. Such are, *Poéta*, poet; *poetéssa*, poetess; *baróne*, baron; *baronéssa*, etc.

VI. Adjectives of quantity, — as, *Quánto*, how much; *tánto*, so much; *altrettánto*, as much; *tróppo*, too much; *póco*, little; *mólto*, much, — agree with their nouns; as, —

<i>Tánto orgóglio; tánta paúra,</i>	So much pride; so much fear.
<i>Tánti sciócchi; tánte vólte,</i>	So many fools; so many times.
<i>Póco sánque; póca cárne,</i>	Little blood; little meat.
<i>Mólti disgústi,</i>	Much (or many) chagrins.
<i>Altrettánti soldáti; altrettánte</i>	As many soldiers; as many
<i>dónne,</i>	women.
<i>Tróppo vénto; tróppe ceremónie,</i>	Too much wind; too many
	ceremonies.
<i>Quánto vino? quánte bontà?</i>	How much wine? how much
	kindness?

VII. The word "such" is sometimes translated by *così fatto*, *a; si fatto*, *a*; as, —

Guardatevi da così fatta ribaldaglia, Guard yourself against such a rabble.

VIII. The adjective *alquánto* (singular) signifies a little; *alquánti* (plural), some. *Parécchi, parécchie*, signify also *many*, and can be replaced by the word *più*, more; as, *Vi erano PARECCHIE balleríne*, or *PIÙ balleríne*, there were many dancers.

IX. The adjective *mézzo* agrees with the noun when it precedes it, but it is invariable after the noun; as, *Una mézza bottiglia*, half a bottle; *una bottiglia e mézzo*, a bottle and a half.

OBS. — *Mézzo*, when following a noun, takes no article.

X. The last syllable of the words *béllo, sánto, quéllo*, must be suppressed before masculine nouns commencing with a consonant. The adjective *gránde*, great, is written *gran* before masculine and feminine nouns, both in the singular and plural; as, —

SINGULAR.		PLURAL.
<i>Bel giardino,</i>	fine garden.	<i>Béi or be' giardini.</i>
<i>Quél palázzo,</i>	this palace.	<i>Quéi or que' palázzi.</i>
<i>San Piétro,</i>	Saint Peter.	<i>Sánti Piétri.</i>
<i>Gran birbóne,</i>	great villain.	<i>Gran birbóni.</i>
<i>Gran regína,</i>	great queen.	<i>Gran regíne.</i>

XI. *Buóno*, good, loses the *o* before a consonant; as, *Il buón víno fa buón sángue*, good wine makes good blood.

XII. To avoid the union of too many consonants, the last syllable of these adjectives is *not* retrenched before nouns commencing with *s*, when followed by another consonant; as, —

SINGULAR.		PLURAL.
<i>Béllo spóso,</i>	handsome spouse.	<i>Bégli spósi.</i>
<i>Quéllo straniéro,</i>	that stranger.	<i>Quégli straniéri.</i>
<i>Gránde strépito,</i>	great noise.	<i>Grándi strepíti.</i>
<i>Gránde spáda,</i>	great sword.	<i>Grándi spáde.</i>
<i>Sánto Stéfano,</i>	Saint Stephen.	<i>Sánti Stéfani.</i>
<i>Buóno scólare,</i>	good scholar.	<i>Buóni scolári.</i>

XIII. The final vowel of the preceding adjectives is retrenched before a vowel, and replaced by an apostrophe; as, *Bell' occhio*, fine eye; *quell' asino*, that ass; *gránd' impéro*, great empire; etc.

XIV. No fixed rules can be given to determine the place of the adjective, the Italians being guided by the ear. Usage generally places the adjectives expressive of form, color, and savor, after the noun; as, —

<i>Távola quadráta,</i>	square table.
<i>Ábito turchíno,</i>	blue coat.
<i>Colór gialló,</i>	yellow color.
<i>Un Signóre italiáno,</i>	an Italian gentleman.
<i>Ácqua inzuccheráta,</i>	sugared water.
<i>Una rósa bíanca,</i>	a white rose.

REMARKS.

The following observations will assist the student : —

The Italian adjective can be placed before or after the noun, and must agree with it in gender and number : euphony determines its position. Adjectives denoting materials, nations, dignity, color, taste, etc., are placed after the nouns ; as, *Cappéllo bíanco*, white hat ; *un uómo ciéco*, a blind man.

Participles and adjectives, preceded by an adverb, may be placed after the noun ; as, *Una cása tróppo píccola*, too small a house.

The position of some adjectives alters their signification : as, —

<i>Una cértá cósá,</i>	a certain (that is any) thing.
<i>Una cósá cértá,</i>	a certain (sure) thing.
<i>Grán cósá,</i>	something important.
<i>Una cósá gránde,</i>	a great thing.
<i>Un galantuómo,</i>	an honest man.
<i>Un uómo galánte,</i>	a polite man.
<i>La sóla míá figlíá,</i>	my only daughter.
<i>Míá figlíá sóla,</i>	my daughter alone.
<i>Un fiér uómo,</i>	a savage man.
<i>Un uómo fiéro,</i>	a proud man.
<i>Un póvero uómo,</i>	an unhappy man.
<i>Un uómo póvero,</i>	a poor man.

READING LESSON.

Giambattista Pigna, scrittore célèbre del fortunato secolo
writer century
 decimo sesto ci ha tramandato il ritratto seguente dell' Ariosto.
sixteenth transmitted portrait following
 L' Ariosto,* in quanto alla forma e all' aspetto del corpo aveva la
had
 statura alta, la testa calva, i capelli neri e crespi, la fronte
tall bald black curly
 spaziosa, le ciglia alte e sottili, gli occhi in dentro, neri, vivaci,
thin
 e giocondi, il naso aquilino grande e curvo, le labbra raccolte,
lively lips contracted
 i denti bianchi ed eguali, le guance scarne e di colore quasi
cheeks hollow almost
 olivastro, la barba un poco rara che non cingeva il mento infino
olive-colored thin covered chin
 alle orecchie, il collo ben proporzionato, le spalle larghe e
neck well shoulders
 alquanto piegate, quali sogliono avere quasi tutti quelli che,
somewhat curved, as are accustomed to have those
 da fanciulli, hanno cominciato a stare inchiodati in sui libri: Le
nailed
 mani asciutte, i fianchi stretti. Egli dipinto dalla mano dell'
thin hips narrow. painted
 eccellente Tiziano, pare che ancor sia vivo. Un popolo fanatico
seems still alive.
 e superstizioso è un arma terribile nelle mani d' un despota.
 Ove la pelle del leone non basta bisogna aggiungervi quella
When skin sufficient to add
 della volpe.

EXERCISE FOR TRANSLATION.

1. Osley, a famous beggar of London, made a fortune by using the following stratagem. He placed himself in streets where there was the greatest concourse of fashionable people; and, when he saw elegant ladies, he asked charity of them. If they refused,

* A few proper nouns of very remarkable people take the definite article in Italian; as, *Il Dante, l'Ariosto, etc.*

"Madam," said he to one, "in the name of your beautiful black eyes;" to another, "in the name of your fine hair;" to this one, "in the name of your rosy lips;" and, to that one, "in the name of your admirable figure." Finally came the divine legs, the charming feet, the majestic carriage: nothing was forgotten, and he returned home with his purse well filled.

2. A drunkard, who wished to excuse himself to his confessor for his too great love of wine, reasoned thus singularly: "My father, good wine makes good blood, good blood produces good humor, good humor creates good thoughts, good thoughts produce good works, and good works conduct man to heaven: then (the) good wine leads man to heaven."

VOCABULARY.

1. Made, *féce*; following, *seguénte*; he placed himself, *égli si appostáva*; where there was, *ove éra*; fashionable people, *bel móndo*; when he saw, *allorchè vedéva*; refused, *ricusávano*; admirable, *mirábile*; came, *venívano*; forgotten, *dimenticáto*.

2. Drunkard, *bevitóre*; wished, *voléa*; too great love of wine, *po' troppo ghióttò del buón víno*; reasoned thus singularly, *facéa quéstò curiosò argoménto*; makes, *fa*; produce, *producono*; creates, *fa nascere*; conduct, *ménano*.

CONVERSAZIONE.

<i>Sóno gli Americáni liberi?</i>	<i>Si sóno liberi ed indipendéti.</i>
<i>Che proclamazióne è quèlla di cui si párla?</i>	<i>Si párla móltò dell' emancipazióne dei póveri* néri.</i>
<i>Che predicatóre avéte?</i>	<i>Abbíamo un brávo predicatóre.</i>
<i>Come si chiáma (called)?</i>	<i>L' amíco dei póveri.</i>
<i>Dov' è la vóstra Signóra mádre?</i>	<i>È nèlla chiésa di San Paólo.</i>
<i>Cósa è il vóstro Signór pádre?</i>	<i>È autóre.</i>
<i>E sua móglie (wife)?</i>	<i>È dottoréssa.</i>
<i>Quánti ánni ha María?</i>	<i>Ha nóve ánni.</i>
<i>Che statúra ha élla?</i>	<i>Ha la statúra piccóla.</i>
<i>Di che cólore è il súo ábito?</i>	<i>Il súo nuóvo ábito è turchino.</i>
<i>Che buóna cósa ha egli fáttò?</i>	<i>Non póssò (I cannot) dárvelo (tell you).</i>
<i>Chi è quèsta cára fanciullína?</i>	<i>Luisína. Ella è mía nipóte.</i>
<i>Che ócchi celéstí!</i>	<i>Sí, élla ha l' ária d' un ángioletta.</i>

* The repetition of the objective strengthens its expression; as, *Póvero*, poor; *póvere* *póvero*, very poor.

CHAPTER X.

ADJECTIVES : THEIR COMPARATIVES.

MNEMONIC EXERCISE.

<i>Vi sòno più pòveri che ricchi,</i>	There are more poor than rich.
<i>Le donne sòno più compassion- evoli degli uòmini,</i>	Women are more compassion- ate than men.
<i>È mèglio morire che tèmer sém- pre,</i>	It is better to die than always to fear.
<i>Quánto più vi pénso, tánto più mi vien rábbia,</i>	The more I think of it, the more I am enraged.
<i>Táli dobbiámo éssere quáli vo- gliámo comparire,</i>	We ought to be such as we wish to appear.
<i>Il sóle è più gránde della térra,</i>	The sun is larger than the earth.
<i>La térra non è cosí piccòla cóme la lúna,</i>	The earth is not as small as the moon.
<i>La fáma di súa bellézza è mi- nóre assái della verità,</i>	The renown of her beauty is much below the truth.
<i>I creditóriigliór memória háanno che i debitóri,</i>	Creditors have a better memo- ry than debtors.
<i>È mèglio fáre invidia che pietà,</i>	It is better to cause envy than pity.
<i>L' usuráio è peggióre del ládro,</i>	The usurer is worse than the thief.
<i>Il víno è il mio maggiór ne- mico,</i>	Wine is my greatest enemy.

THE COMPARISONS OF ADJECTIVES.

I. A comparison can only be made between two objects. An object may be more beautiful, less beautiful, and as beautiful as another. There are, therefore, three degrees of comparison, — the degrees of superiority, of inferiority, and of equality.

II. The comparative of superiority is indicated by the words *più*, more; *mólto più* or *assái più* or *vie più*, much more; *miglióre*, better (a.); *maggióre*, greater; *mèglio*, better (ad.).

III. The comparative of inferiority is expressed by the words *méno* or *máncó*, less; *mólto méno* or *assái méno* or *vie méno*, much less; *peggióre*, worse (a.); *minóre*, smaller; *péggio*, worse (ad.).

IV. The conjunction *than*, which joins the two terms of comparison, is translated by *di* when it is followed by a pronoun or a possessive or demonstrative adjective.

He is much happier than you,	<i>È mólto più felice di voi.</i>
Your sister is prettier than mine,	<i>Vóstra sorélla è più bella délla mia.</i>
There are no people more credulous than those who have an interest in being deceived,	<i>Non v'è gente più crédule di quélla che ha intérésse di essere ingannáta.</i>

V. *Than* is sometimes translated by *che*, especially if the phrase is elliptical. *Di*, however, may always be used.

VI. If *than* is followed by any other word, and there is a complement of the phrase understood, it can be translated by *di* or by *che*; as in the following examples:—

Is man more happy than woman (is happy)?	<i>È l'uómo più felice délla donna? or che la donna?</i>
The stomach digests water more easily than wine,	<i>Lo stómaco digerisce più facil- ménte l'acqua che il víno.</i>

VII. It is better to use *che* for *than*, when the comparison is made between two verbs, two adjectives, or two adverbs; as,—

There are more poor than rich,	<i>Vi sónó più póveri che ricchi.</i>
It is better late than never,	<i>È méglío tárdi che mái.</i>
It is better to save a culpable person, than to condemn an innocent one,	<i>È méglío salváre un colpévole, che condannáre un innocénte.</i>

VIII. If the natural order of the words is inverted, — that is to say, if the verb is placed before the subject, — it is better to use *che*. This rule may be applied to phrases where *than* is followed by a demonstrative adjective; as,—

He who attacks, always has *Più ánimo ha sèmpre colui che*
 more courage than he who *assálta, che colui che si di-*
 defends himself, *fènde.*

IX. To translate "more than three years," "more than twenty thousand men," etc., we say, Three years and more, twenty thousand men and more, *tre ànni e più vénti míla uómini e più*, or *più di tre ànni*, etc., *più di tre ànni*.

X. The comparative of equality is indicated by *così* or *tánto*: and the conjunction *than* is translated by *cóme*, if *così* has been used; and by *quánto*, if *tánto* has been used; as, —

The eye of the domestic never *L' ócchio del servitóre non véde*
 sees as well as the eye of the *mái così béne cóme l' ócchio*
 master, *del padróno*; or, *non véde mái*
tánto béne quánto l' ócchio, etc.

XI. Sometimes the word *così* or *tánto* is suppressed; as, —

A skin as white as snow, *Una pèlle biánca cóme or quánto*
to la néve.

XII. When the words *as many* and *as* refer to a noun, *as many* must be rendered by *tánto*, and *as* by *quánto*, making them agree in gender and number with the noun; as, —

He has as many debts as there *Ègli ha tanti*; or, *altrettanti*
 are stars in the sky, *débiti quante sóno le stéllie*
nel ciélo.

See the strawberries. Take as *Ecco délle frágole. Prendétene*
 many as you wish, *quante voléte.*

XIII. In English we say (with the complement understood), —

I have as much money as you *Naples is not as populous as*
 (have). *Paris (is).*

In Italian, the complement is generally expressed in similar phrases; as, —

Io ho tanti danári quanti ne *Nápoli non ha tanta popola-*
avéte voi. *zione quanta ne ha Parigi.*

XIV. Sometimes *tanto* or *quanto* is placed before *more* or *less*, so as to give more energy to the expression; as in the following phrases:—

<i>Quanto più uno è ignorante,</i>	The more ignorant a person
<i>tanto più egli è pronto nel</i>	is, the more ready he is to
<i>giudicare,</i>	judge.
<i>L'aria è tanto più densa quàn-</i>	The air is much more dense as
<i>to è più propinqua alla terra,</i>	it is nearer the earth.

XV. *As well as*, and *as much as*, signifying *as*, are translated by *così*, *come*, or *quanto*, and are invariable; as, I know him as well as you, *io lo conosco come* or *quanto voi*. One can say, also, *io lo conosco al par di voi*.

READING LESSON.

I Románi, nei lóro stravízzi, bevévano tánti bicchiéri di víno
 banquets, drank
 quánte érano le léttere del nóme déi lóro amíci ai quáli facé-
 they
 vano bríndisi. Catóne, il censóre, che vedéa (sórgere)
 made (drank) honor (health). saw to come
 la pómpa délla ménsa, dísse, che éra assái malagévole il salváre
 difficult save
 úna città dóve un péscce si vendéva più cáro di un bue. Di
 fish was sold
 due negoziatóri in política vínce sémpré il più scáltro; cioè chi
 conquers always sharp; that is
 sa méglío ingannáre l'áltro. Il diávolo non è cosí brútto come
 to cheat
 si dipínge. * Non è cósa nel móndo più prezíosa del témpo. La
 painted.
 nója è fórsé il maggiór mále che sía uscíto dal vaséllo di Pan-
 ennui went
 dóra. I sógni sóno le immáginí del dí, guáste e corrótte. L'óro,
 spoiled corrupted.
 come il fuóco, e buón servitóre ma cattívo padróne. Gli déste una
 gave
 líbbra, dátémene altrettánto.

EXERCISE FOR TRANSLATION.

1. It is difficult to decide if irresolution renders man more unhappy than despicable, and if it is more inconvenient to take a bad part than not to take any.

2. Usage is always introduced by the ignorant, who form the greatest number (in society).

3. Two consolations solace the heart of the unhappy: one is, to recall the time when he lived more happily; and the other, to see that there are some in the world more unhappy than he.

4. The city of Naples is more beautiful in darkness than London is when the sun shines.

5. The fatter the kitchen, the leaner the testament.

6. Since we cannot make men what we would have them, it is necessary to bear with them as they are, and make the best of them.

VOCABULARY.

1. Man, *se*; renders, *fa*; unhappy, *infelice*; despicable, *dispregévole*; if there are, *se vi sónò*; to take a bad part, *appigliarsi ad un cattivo partito*; not to take any, *non appigliarsi ad alcuno*.

2. Usage, *uso*; introduced by, *introdóto da*.

3. Solace, *sollévano*; is to recall, *il rimembrarsi*; when (in which), *in cù*; he lived, *visse*; to see (to think), *pensàre*; more unhappy, *con maggiór dóglia*.

6. Since, *poichè*; we can, *possiamo*; we would, *vorrémmo*; we must, *conviénè*; bear with, *tolleràre*.

CONVERSAZIONE.

Chi è più felice, l' uómo o la donna? *L' uno non è più felice che l' áltra.*

Qual è meglio per lo stómaco, l' áqua o il vîno? *Per i giòvani l' áqua è meglio che il vîno.*

Vi sónò mólti rícchi in Lón-dra? *Sì, ma vi sónò più póveri che rícchi.*

Pensáte (do you think) che io sónò infelice? *Siète móltò più infelice di me.*

È bélla la Signorína Rósa? *Sì, ma vóstra sorélla è più bélla ancóra.*

È brútta la lóro zía? *Non è cósi brútta cóme si díce (they say).*

Hanno i creditori buona memoria?

Avete nemici?

Qual è la cosa più preziosa nel mondo?

Quante braccia (yards) di questo panno volete?

Luigi, siete studioso?

Essi hanno miglior memoria che i debitori.

Il vino è il mio maggior nemico.

Nel mondo non è cosa più preziosa del tempo.

Ne ho quante ne voglio (I wish).

Sì, ma quanto più studio (I study) tanto meno imparo (I learn).

CHAPTER XI.

THE ADJECTIVES: SUPERLATIVES.

MNEMONIC EXERCISE.

Parigi è una bellissima città,

Avete pochissimi riguardi,

Fu uomo integerrimo,

Di cattivo egli diventò pessimo,

Godo un' ottima salute,

È uomo di pochissime parole,

Ho veduto una bellissima ragazza,

Vi servirò puntualissimamente,

Infelicissimo è l'uomo che non ha amici,

Mi rincresce assai che egli parta,

Quella gente è di ottimo cuore,

Notate ogni minima cosa,

A tutti il riso è gradissimo,

Venne una dirottissima pioggia,

Paris is a most beautiful city.

You have very little regard.

He was an upright man.

From bad he has become worse.

I enjoy excellent health.

He is a man of very few words.

I have seen a very beautiful girl.

I will serve you most punctually.

Very unhappy is the man who has no friends.

I am very sorry that he is going away.

These people have an excellent heart.

Take notice of the smallest thing.

A smile is very agreeable to everybody.

There was a pouring rain.

THE SUPERLATIVE ABSOLUTE.

- | | | | |
|-------------------------|-----------------------|-----------------------|-------------|
| 1. <i>Cattivissimo,</i> | <i>mólto cattivo,</i> | <i>assái cattivo,</i> | very bad. |
| 2. <i>Savissimo,</i> | <i>mólto sávio,</i> | <i>assái sávio,</i> | very wise. |
| 3. <i>Freschissimo,</i> | <i>mólto frésco,</i> | <i>assái frésco,</i> | very fresh. |
| 4. <i>Larghissimo,</i> | <i>mólto lárgo,</i> | <i>assái lárgo,</i> | very large. |

I. We see, by the above examples, that the superlative is formed by *issimo*, *mólto*, or *assái*. *Issimo*, taken from the Latin, is united to the adjective, the final vowel of which is retrenched. When the adjective ends in *io*, both vowels are dropped. If the adjective ends in *co* or *go*, the letter *h* is placed after the *c* or *g*, to preserve the hard sound of these letters. The words *amíco* and *nemíco*, friend and enemy, are exceptions: they make *amicíssimo*, *nemíccíssimo*.

II. *Very*, before a past participle, is rendered by *mólto* or *assái*; as, He is very much esteemed by every one, *égli è mólto stimáto da tútti*. We cannot say, *Égli è stimatíssimo da tútti*. But, if the past participle is used simply as a qualificative adjective, then it receives the superlative *issimo*; and we say, *Mío stimatíssimo signóre*.

III. The following words express the superlative of themselves :—

<i>Óttimo,</i>	very good.	<i>Ínfimo,</i>	very low.
<i>Péssimo,</i>	very bad.	<i>Egrégio,</i>	very noble.
<i>Sómmo,</i>	highest.	<i>Mássimo,</i>	supreme.
<i>Estrémo,</i>	extreme.	<i>Misérrimo,</i>	very unhappy.
<i>Stupéndo,</i>	wonderful.	<i>Acerrímo,</i>	very bitter.
<i>Insigne,</i>	renowned.	<i>Integérrimo,</i>	entirely honest.

IV. The particle *stra* (extra) is prefixed to a few words, giving them a superlative signification; as, *Strarícco*, very rich; *stracótto*, very much cooked.

V. The adverbs terminating in *mente* (corresponding to *ly* in English), from the Latin *mens*, which is feminine, form their superlative in *issima*; as, *grandíssima-mente*.

REMARK. — The termination *issimo* serves in Italian for the superlative absolute, and can never be translated in English by those superlatives ending in *st* or *est*, which are of the relative kind. The latter must be rendered by the adjective, preceded by *il più*, *la più*, etc.; as, *Il più corto poema* (not *cortissimo poema*), the shortest poem.

THE SUPERLATIVE RELATIVE.

VI. This superlative is formed by the words *il più* or *il ménò*, suppressing the article when *più* or *ménò* comes after the noun; as, *Demóstene fu l'oratóre più eloquente délla Grécia*, Demosthenes was the most eloquent orator of Greece. But, if the adjective is placed before the noun, then the article is used; as, *Demóstene fu il più eloquente oratóre délla Grécia*.

The words *mássimo*, *ínfimo*, are also superlative relatives, and signify *the greatest*, *the lowest*; as, —

Io lo vedrò col mássimo piacere. I shall see him with the greatest pleasure.

READING LESSON.

Il Dúca d'Épernon, prima di morire, scrisse al cardinale di
 before dying, wrote
 Richelieu, e terminò la lettera "col vostro umilissimo ed obbidientissimo servo," ma ricordandosi che il cardinale non gli aveva
 remembering
 dato che dell' affezionatissimo, mandò uno apposta per
 given sent on purpose (an express)
 trattenerlo la lettera che era già partita, la principiò da capo,
 to retain recommenced
 sottoscrisse affezionatissimo, e morì contento.
 subscribed died

Un cattivissimo autore diede in luce un libro, che aveva
 gave (brought) light
 per titolo, "dell' anima delle bestie:" Voltaire, avendolo letto, disse ad un amico che gliene chiedeva il suo parere, l'autore è un
 asked

óttime cittadino, ma non è abbastánza informato délla stória del
súo paése.
sufficiently informed

Io non conosco migliór preservatívo cóntro la nója che di
know against ennui
adempire esattissimaménte i própri dovéri.
to fulfil own duties.

EXERCISE FOR TRANSLATION.

1. Louis XI. and Ferdinand of Arragon were both cruel and perfidious, notwithstanding the first took the title of Very Christian, and the second that of Catholic.

2. The study of languages is very useful and very agreeable.

3. It has been said, that a nation of wise men would be the most foolish people in the world, as an army of captains would be the worst army.

4. When there was an eclipse of the moon, the Romans were accustomed to recall its light by beating upon copper vases in a very noisy manner, and by raising towards heaven a great number of flambeaus and lighted firebrands.

5. The bravest man on earth would become a coward by three days' fasting.

6. The language of a people is the most important monument of its history.

VOCABULARY.

1. Louis XI., *Ludovico undécimo* ; Ferdinand of Arragon, *Ferdinando d'Arragóna* ; notwithstanding, *nonostánte* ; took, *prese* ; that, *quéllo*.

2. Agreeable, *piacévole*.

3. It has been said, *fu detto* ; foolish, *pázzo* ; as, *cóme* ; worst, *il più cattívo*.

4. There was, *succedéva* (succeeded) ; were accustomed, *solévano* ; recall, *richiamáre* ; light, *chiaróre* ; by beating, *col báttete* ; very noisy, *strepitosaménte* ; copper, *ráme* ; to raise, *solleváre* ; flambeau, *fáce* ; lighted, *accéso*.

5. Three, *tre* ; would make (become) *farébbe* ; coward, *poltróne* ; brave, *valoróso*.

CONVERSAZIONE.

<i>Come avéte dormíto?</i>	<i>Ho dormíto saporitissimaménte.</i>
<i>È il Sig. D. buón cittadino?</i>	<i>È un óttimo cittadino.</i>
<i>L'avéte vedúto?</i>	<i>Sì, spessissime vólte.</i>
<i>Fu crudéle Ludovico XI.?</i>	<i>Sì, crudéle e pérfido.</i>
<i>Prése égli un título?</i>	<i>Prése il título di cristianíssimo.</i>
<i>Siéte conténto?</i>	<i>Sóno contentíssimo.</i>
<i>Non è quést elefánte mólto gránde?</i>	<i>Égli è grandíssimo e fortíssimo.</i>
<i>Qual mése è il piú fréddo (cold) dell' ánnó?</i>	<i>Il mése di Febbráio è ordinariaménte freddíssimo.</i>
<i>Ohe stúdio è utilíssimo?</i>	<i>Lo stúdio delle lingue è utilíssimo e piacevolíssimo.</i>
<i>È il vóstro generále valoróso?</i>	<i>Sì, è l' uómo piú valoróso della térra.</i>
<i>Quali sóno i metállici piú pesánti?</i>	<i>Il plátino e l' óro sóno i piú pesánti metállici.</i>
<i>Qual animále è il piú crudéle?</i>	<i>La tigre è un animále crudelíssimo; è piú crudéle di tútti gli altri animáli.</i>

CHAPTER XII.

AUGMENTATIVES AND DIMINUTIVES.

The signification of many words, both nouns and adjectives, may be either increased or diminished by the addition of certain syllables to their termination.

I. The augmentatives, reducible to rules, are formed in *óne* (m.), *óna* (f.), *ótto* (m.), *ótta* (f.), to signify bigness and stoutness, in a good sense.

Likewise in *áccio* (m.), *áccia* (f.), to signify something of a disgusting or contemptible bulk.

The addition *áme* expresses a great abundance of any thing of the same species, but differing in form and qualities; generally for things not very agreeable.

EXAMPLES.

<i>Libro</i> ,	book ;	<i>libróne</i> ,	a very large book.
<i>Ragazza</i> , f.,	a girl ;	<i>ragazzóna</i> ,	a stout jolly girl.
<i>Casa</i> ,	a house ;	<i>casotto, casotta</i> ,	a good roomy house.
<i>Sála</i> ,	a parlor ;	<i>salotto</i> ,	a good sitting-room.
<i>Cavállo</i> ,	a horse ;	<i>cavallaccio</i> ,	a great ugly horse.
<i>Cása</i> ,	a house ;	<i>casaccia</i> ,	an ugly large house.
<i>Béstia</i> ,	beast ;	<i>bestiame</i> ,	cattle.

Observe that many nouns have a natural ending in *accia*, *accio*, and *áme*, without being augmentatives. Observe, also, that masculine augmentatives often come from feminine nouns, as *cásone* (m.), from *cása* (f.).

II. The diminutives reducible to rules are formed in *ino*, *ello*, *étto*, with the variations incident to adjectives and substantives in *o* ; as, —

Carino (m. s.), *carina* (f. s.), *carini* (m. p.), *carine* (f. p.), dear pretty little creature, or creatures ; from *cáro*.

Poveréllo, poverélla, poverélli, poverélle, poor little creature, or creatures ; from *póvero*.

Librétto, a pretty little book ; from *libro*. *Acquétta*, a clear small stream ; from *acqua*. Such diminutives generally denote *endearment* and *smallness*.

Other diminutives, ending chiefly in *uccio*, *úccia*, and *uzzo*, *úzza*, indicate something small or contemptible ; as,

Casúccia, a small mean-looking house ; from *cása*, house.

Uomúzzo, a puny little fellow ; from *uómo*, man.

Yet all these rules are liable to exceptions, which nothing but practice can teach ; for, besides the terminations which we have just given for augmentatives and diminutives, many others are freely used in familiar conversation, and in books on trivial subjects. Thus, from *dónna*, a woman, *cása*, house, *libro*, a book, may be formed the following augmentatives and diminutives : —

<i>Donnóne</i> , a tall, stout, masculine woman	. . .	from <i>dónna</i> .
<i>Donnóna</i> , a tall, strong, healthful woman	. . .	" "
<i>Donnaccia</i> , an impudent, shameful virago	. . .	" "

<i>Donnétta</i> , a pretty little, prattling woman . . .	from <i>dónna</i> .
<i>Donniciuóla</i> , a mean-looking woman . . .	" "
<i>Donnicétta</i> , a pretty little woman . . .	" "
<i>Donnácía</i> , a vulgar woman . . .	" "
<i>Donnaccióne</i> , a bold, impudent, stout woman . . .	" "
<i>Casóne</i> , a very large house ; a mansion . . .	from <i>cása</i> .
<i>Casáccia</i> , a large, ill-contrived house . . .	" "
<i>Casaménto</i> , a well-built, roomy house . . .	" "
<i>Casípola</i> and <i>casúpola</i> , a small, despicable house . . .	" "
<i>Casucciáccia</i> , a small, wretched house . . .	" "
<i>Casíle</i> , a poor, thatched cottage . . .	" "
<i>Casélla</i> , a small, low-built house . . .	" "
<i>Casóttá</i> , a snug, comfortable house . . .	" "
<i>Casétta</i> , a snug house ; also, a neat kennel . . .	" "
<i>Casellína</i> , a very little but genteel house . . .	" "
<i>Casettino</i> (m.), <i>casettina</i> (f.), a neat, pretty cottage,	" "
<i>Casína</i> , a very small house . . .	" "
<i>Casíno</i> , a small, neat, summer house . . .	" "
<i>Libróne</i> , a bulky, heavy book . . .	from <i>libro</i> .
<i>Libráccio</i> , an ugly, large book . . .	" "
<i>Libricólo</i> and <i>libercólo</i> , a small, contemptible book . . .	" "
<i>Libréttó</i> , a pretty, neat, little book . . .	" "
<i>Libréttino</i> , a very little and pretty book . . .	" "
<i>Libriccino</i> , a very small pamphlet . . .	" "

And so on, with thousands of other words, in all the range of humor and whims. But few augmentatives and diminutives are admitted in a style strictly correct, beyond those in *óne*, *áme*, *accio*, for increasing ; and those in *íno*, *étto*, *éllo*, for diminishing.

The termination *ágliá* indicates an indeterminate number, and can be applied only to individuals, and always in a bad sense ; as, *Ragázza*, child ; *ragazzágliá*, a great number of wicked children ; *plebágliá*, *gentágliá*, from *plébe*, *génte*, meaning a great number of low people, vulgar persons. This termination is feminine.

Ástro gives a bad qualification, and is applicable only to professions ; as, *Médico*, a physician ; *medicástro*, a bad physician ; *filosofástro*, *poetástro*, a bad philosopher, a bad poet. However, we can say *giovinástro*, for a

naughty boy; *verdastro*, *olivastro*, *biancastro*, etc., of a greenish, olive, whitish color, etc.

Besides this quantity of augmentatives and diminutives which modify the nouns in so many different ways, there are still several others which are called irregular, because they only belong to a few words. Such are —

Medicónzolo, a bad physician; from *médico* and *ónzolo*.

Leprátto, small hare; from *lépre* and *átto*.

Cagnuolino, little dog; from *cáne*, *nólo*, *ino*.

Omiciátto, poor little man; from *uómo*, *íccio*, *átto*.

Tristanzuólo, unwholesome; from *tristo* and *anzuólo*.

A diminutive syllable may also be added to some verbs, such as *vivacchiáre*, to live poorly; from *vivere*: *leggi-chiáre*, to read carelessly; from *leggere*: *innamoracchi-ársi*, to be slightly in love; from *innamorársi*.

We can join together the augmentative terminations, and thus form a double augmentative; as, *Omáccio*, bad man; *omaccióne*, a very bad man: from *uómo*, *áccio*, *óne*.

MNEMONIC EXERCISE.

<i>Mangiáte un bocconcíno di páne,</i>	Eat a little mouthful of bread.
<i>Dátegli un' occhiatína,</i>	Give him a slight glance.
<i>È úna fanciullétta semplicína,</i>	She is a very simple little girl.
<i>Égli ha un póco del goffóto,</i>	He is a little foolish.
<i>Siéte un cattivéllo,</i>	You are a naughty little one.
<i>Che ventarélló che tráe!</i>	What a pleasant little wind!
<i>Abbiáte un tantíno di giudízio,</i>	Have a little sense.
<i>È un pézzo di volpóne,ⁱ</i>	He is a sly-boots.
<i>Égli è un bello zerbínóto,</i>	He is an elegant young man.
<i>Com'è bellína e leggiadrétta!</i>	How pretty she is! how graceful!
<i>Vorréi dirvi due parolíne,</i>	I wish to say two brief words to you.
<i>Ha úna brútta linguáccia,</i>	He has a very wicked tongue.
<i>Égli ha céra d' úno scimiottíno,</i>	He has the face of a little monkey.
<i>È un ragazzáccio ignorántóne,</i>	He is a very ignorant ugly child.

*Státe zitta, sfacciatélla!
 Che visíno graziosétto!
 Intrattenétevi un momentíno,
 Vói státe benóne,
 Fa cón tutti il dottorélló,ⁱ
 Ma guardáte che amoríno!
 Quél gonnellíno è gentíle,
 Dov' è il mío berrettíno da nótte?
 È nel cassettíno délla távola,*

*Mi rispóse con úna scroñatína
 di cápo,
 Quélla vóstra nipotína è un
 angiolétta,
 Bèlla facciótta ha quéstá ra-
 gázza!
 Va via, asináccio, sénza cre-
 ázza!*

*Quéi pasticcétti mi consólano il
 cuóre,
 In Lóndra le case non hánno
 portóni,
 Dátemi úna spazzolatína al
 tabárro,
 Ho già fáto un mighiarélló,*

È ricciúto, biondétto, e bassóto,

Mi vuói tu fáre un servigétto?

Ho fáto alcúne spaserélle,

Aspettátemi un quarticélló d'óra,

Quél birbantélló me l' ha fáta,

Le seráte d' invérno són lunghétte,

Ha un bocchíno che innamóra,

*Guardátevi da quélla ribaldá-
 lia,*

Be quiet, impudent little one!
 What a pretty little face!
 Stop only a little moment.
 You are very well.
 He plays the wise man.
 See the little darling!
 That little skirt is very nice.
 Where is my small night-cap?
 It is in the little drawer of the
 table.

He answered me by a little
 shake of the head.

Your little niece is a little an-
 gel.

What a beautiful face this girl
 has!

Go away, great ass, without
 education!

These little cakes rejoice my
 heart.

In London the houses have not
 coach-doors.

Give a little stroke of the brush
 to my cloak.

I have already gone a short
 mile.

He is little curly-headed, pret-
 ty blonde, and pretty small.

Will you do me a little ser-
 vice?

I have made some trifling ex-
 penses.

Wait for me a brief quarter of
 an hour.

This little rogue has tricked
 me.

Winter evenings are rather
 long.

She has a ravishing sma'l
 mouth.

Mistrust that rabble.

*Gli ho tiráto úna sassáta,
Le mattináte sòn freschéte,
Si è fatta úna corpacciáta,
Siéte un bel ribaldonáccio,
Il poverétto è magricciúolo,
Veníte nél mio salottíno,
Élla ha un bél braccióttö,
Che tempáccio fa quest' oggì!
Che spallácce da facchíno!*

Oh! cára la mía gioiétta!

I have thrown a stone at him.
The mornings are a little cool.
He has eaten to satiety.
You are a great villain.
The poor fellow is rather thin.
Come into my little parlor.
She has a beautiful little arm.
What bad weather it is to-day!
What great shoulders for a porter!
O my dear little jewel of a woman!

REMARK. — It will be seen by the above examples, that the Italian language admits of the frequent use of augmentative and diminutive terminations. These last modify the signification of words in much the same way as the terminations *kin*, *ling*, *ing*, *ock*, *en*, *el*, in English; as, *lamb-kin*, *duck-ling*, *hill-ock*, *chick-en*, *cock-erel*, etc. Augmentative terminations have no corresponding meaning in English.

Augmentatives and diminutives form one of the striking beauties of the Italian language; but, as no strict rules can be given concerning them, the student is cautioned not to venture upon their use until familiar with the language.

CONVERSAZIONE.

*Chi è fanciullíno?
Dóve dimóra (lives) égli?
Che avéte?
Di che colóre?
Che uómo è égli?
Chi è quéstó cattivéllo?
Avéte vedúto (seen) mía cuginá?*

*Dátemi úna canzóne, se vi piáce,
Abbiáte ún tantíno di giudízio
nel parláre?*

*Mío fratéllo è fanciullíno.
In un casinó.
Ho un caníno.
Biancástro.
È úna cattíva linguáccia.
È figlio del medicónzolo.
Sì! Com' è bellína e leggiadrétta!
Non ho che quéstá canzoncína,
prendétela (take it).
L'ho, non vi páre, quándo vi
dico (I say) che siéte un
bél zerbinóttö?*

CHAPTER XIII.

THE NUMERAL ADJECTIVES.

MNEMONIC EXERCISE.

<i>Vo a letto alle undici in punto,</i>	I go to bed precisely at eleven.
<i>Mi álzo alle diéci precise,</i>	I rise precisely at ten.
<i>Vi andrémo una vólta per uno,</i>	We will each go there once.
<i>Vi són torti d' ambo le párti,</i>	There are wrongs on both sides.
<i>Gli ho détto a quátt'r ócchi le mie ragióni;'</i>	I told him my way of thinking, face to face.
<i>Il capitále mi frútt'a il séi per cénto,</i>	The capital yields me six per cent.
<i>Quánto impórtano due ánni di frútti, al cinque per cénto, di un capitále di mille sette cénto novánta due fránchi?</i>	What is the interest of one thousand seven hundred and ninety-two francs for two years, at five per cent?
<i>Cárolo ottávo scése in Itália nel mille quáttro cénto novánta quáttro,</i>	Charles VIII. went into Italy in one thousand four hundred and ninety-four.
<i>Mi par mille ánni di rivedére la mia pátria;'</i>	I am impatient to see my country again.
<i>Égli non sa nemméno che due vía due fan quáttro,</i>	He does not even know that twice two make four.

NUMERAL ADJECTIVES.

The numeral adjectives* are divided into cardinal and ordinal.

I. — CARDINAL NUMBERS.

<i>Uno,</i>	one.	<i>Cinque,</i>	five.
<i>Due,</i>	two.	<i>Séi,</i>	six.
<i>Tre,</i>	three.	<i>Sétte,</i>	seven.
<i>Quáttro,</i>	four.	<i>Ótto,</i>	eight.

* Numbers may be divided into cardinal, ordinal, collective, distributive, and proportional.

<i>Nove,</i>	nine.	<i>Oinquánta,</i>	fifty.
<i>Dieci,</i>	ten.	<i>Sessánta,</i>	sixty.
<i>Undici,</i>	eleven.	<i>Settánta,</i>	seventy.
<i>Dodici,</i>	twelve.	<i>Ottánta,</i>	eighty.
<i>Trédici,</i>	thirteen.	<i>Novánta,</i>	ninety.
<i>Quattórdici,</i>	fourteen.	<i>Cénto,†</i>	hundred.
<i>Quíndici,</i>	fifteen.	<i>Duecénto,</i>	} two hundred.
<i>Sédici,</i>	sixteen.	<i>Ducénto, or</i>	
<i>Diciassétte,</i>	seventeen.	<i>Dugénto,</i>	} three hundred.
<i>Dicióttó,</i>	eighteen.	<i>Trecénto,</i>	
<i>Diciannóve,</i>	nineteen.	<i>Quattrocénto,</i>	four hundred.
<i>Vénti,</i>	twenty.	<i>Mille,†</i>	thousand.
<i>Vent'uno, or</i>	} twenty-one.	<i>Duemíla, or</i>	} two thousand.
<i>Vent'uno,*</i>		<i>Dumíla,</i>	
<i>Ventidue,</i>	twenty-two.	<i>Tremíla,</i>	three thousand.
<i>Ventitrè,</i>	twenty-three.	<i>Millecénto, or</i>	} eleven hundred.
<i>Ventiquáttro,</i>	twenty-four.	<i>Mille e cénto,</i>	
<i>Venticínque,</i>	twenty-five.	<i>Diecimíla,</i>	ten thousand.
<i>Ventiséi,</i>	twenty-six.	<i>Centomíla,</i>	hundred thousand
<i>Ventisette,</i>	twenty-seven.	<i>Milíone,</i>	million. ‡
<i>Vent'otto, or</i>	} twenty-eight.		
<i>Ventóttó,</i>			
<i>Ventinóve,</i>	twenty-nine.		
<i>Trénta,</i>	thirty.		
<i>Trent'uno,*</i>	thirty-one.		
<i>Trentóttó,</i>	thirty-eight.		
<i>Quaránta,</i>	forty.		

* When a noun follows the numbers twenty-one, thirty-one, forty-one, etc., it remains in the singular; as, *Vent' uno libro*, twenty-one books. But, when the noun precedes the number, it is put in the plural; as, *Libri trent' uno*.

† The numerals *cénto* and *mille* are never accompanied by the indefinite article as in English, — a hundred, or a thousand. *Cénto* is invariable.

‡ When the numerals are used to indicate the hour of the day, they are preceded by the feminine article *la*, le: but then the word *óra*, hour, *óre*, hours, is either expressed or understood; as, *Le due(óre)*, two o'clock; *le quattó(óre)*, four o'clock.

ITALIANISMS.

<i>Verso le séi,</i>	at about six o'clock.	<i>Di due giorni l' uno,</i>	every other day.
<i>Quóna un' óra,</i>	it has struck one.	<i>Quíndici giorni fa, or</i>	} a fortnight ago.
<i>E' p' una, or é un' óra,</i>	it is one o'clock.	<i>Sóno quíndici giorni,</i>	
<i>Ad un' óra, or al dócco,</i>	at one o'clock.	<i>Dománi a quíndici,</i>	to-morrow fortnight.

II. — ORDINAL NUMBERS.

<i>Primo</i>	first.
<i>Secóndo</i>	second.
<i>Térzo</i>	third.
<i>Quárto</i>	fourth.
<i>Quinto</i>	fifth.
<i>Sesto</i>	sixth.
<i>Settimo</i>	seventh.
<i>Ottávo</i>	eighth.
<i>Nóno</i>	ninth.
<i>Décimo</i>	tenth.
<i>Undécimo, or décimo primo</i> . .	eleventh.
<i>Duodécimo, or décimo secóndo</i> .	twelfth.
<i>Tredécimo, or décimo térzo</i> . .	thirteenth.
<i>Décimo quárto</i>	fourteenth.
<i>Décimo quinto</i>	fifteenth.
<i>Décimo sesto</i>	sixteenth.
<i>Décimo settimo</i>	seventeenth.
<i>Décimo ottávo</i>	eighteenth.
<i>Décimo nóno</i>	nineteenth.
<i>Ventésimo, or vigésimo</i>	twentieth.
<i>Ventésimo primo, etc.</i>	twenty-first.
<i>Trentésimo</i>	thirtieth.
<i>Quarantésimo</i>	fortieth.
<i>Cinquantésimo</i>	fiftieth.
<i>Sessantésimo</i>	sixtieth.
<i>Settantésimo</i>	seventieth.
<i>Ottantésimo</i>	eightieth.
<i>Novantésimo</i>	ninetieth.
<i>Centésimo</i>	one hundredth.
<i>Millésimo</i>	one thousandth.

These adjectives agree with their nouns. (See Chapter IX.)

III. Fractional and collective numbers are —

<i>Mézzo,</i>	half.	<i>Ūna dozzina,</i>	a dozen.
<i>Ūna metà,</i>	a half (moiety).	<i>Ūna quindicina,</i>	a fifteenth.
<i>Un térzo,</i>	a third.	<i>Ūna ventina,</i>	a score.
<i>Un quárto,</i>	a fourth.	<i>Un centináo,</i>	a hundred.
<i>Ūna decima,</i>	a ten (half-score).	<i>Un migliáo,</i>	a thousand.

IV. *Uno*, numeral adjective, like the indefinite article *un*, agrees with its noun; but the final *o* is suppressed, unless the noun begins with *s* followed by another consonant; as, *Un gállo*, one or a cock; *un autóre*, one or an author; *úno spíllo*, a pin. The feminine is *úna*; as, *Úna dónna*, a woman. We write *un'* before a feminine noun beginning with a vowel; as, *Un' ánitra*, a duck.

V. There are a great many phrases in Italian in which the noun after *úno* is suppressed; as, *È úno che díce mále di tútti*, he is a man (one) who speaks ill of everybody.

VI. On the contrary, *úno* is often suppressed before nouns which express an indefinite sense; as, *È uómo di búna fáma*, he is a man of good repute.

VII. *Per úno* signifies per head; as, *Il pránzo ci è costáto cinque fránchi per úno*, the dinner cost us five francs per head.

VIII. The expression *in un*, often employed by the poets, is an abridgment, signifying *in un sólo moménto*, *in un medésimo témpo*, in a single moment, in an even time; and the expression *ad úna vóce*, signifies *unanimously*.

IX. To translate "one by one," "two by two," "three by three," etc., the preposition is repeated; and we say, *ad úno ad úno*, *a dúe a dúe*, *a tre a tre*. "Both," "all three," etc., are translated *tútti e dúe*, *tútti e tre*.

X. "Firstly" and "secondly" are expressed by *primieraménte*, *secondariaménte*: afterwards we say, *in térzo luógo*, *in quáрто luógo*, for "in the third place," "in the fourth place," etc.

XI. In multiplication, *via* expresses *times*; as, Twice or two times two are four, *dúe via dúe fan quáttro*; or, by abbreviation, *dúe via dúe quáttro*.

XII. In dating letters, the article may be used either in the singular or plural; as, *The 21st May, li 21 Maggio, or ai 21 di Maggio, or il 21° Maggio, etc.*

XIII. In speaking of years,* in Italian we use *in the*; as, *Nel 1500, nel 1862.*

XIV. For the knowledge of epochs, it is important to know that the Italians sometimes call the thirteenth century *il 200*, because it goes from 1200 to 1299; and, for the same reason, they say *il 300, il 400, il 500, etc.*, for the fourteenth, fifteenth, sixteenth centuries: hence the words *un trecentista, cinquecentista, un seicentista, etc.*, for "an author of the fourteenth, sixteenth, seventeenth centuries." Generally, however, they say, as in English, *il décimo terzo século, il décimo nóno século, the thirteenth century, the nineteenth century.*

XV. "Both" is translated by *ámbo* or *ambedúe*; as, *Ámbo i piédi, ámbe le gámbe, ambedúe le famáglie, Both feet, both legs, both families.*

XVI. In speaking of sovereigns, the ordinal number is used, as in English; as, *Enríco quáрто, Henry the Fourth; Gregório décimo sesto, Gregory the Sixteenth.*

READING LESSON.

Ludóvico Ariósto náque addì ótto di Settémbré, dell' áno mille quattrocénto settánta quátro.

Dánte náque in Firénze nel Márzo dell' áno mille ducénto sessánta cínque da Alighiéro e da Bélla. Il súo primiéro nóme di Duránte fu cangiáto per vézzo in quéllo di Dánte. Nell' áno mille trecénto ventúno, nel mése di Settémbré, morì il gránde e valénte poéta Dánte Alighiéri nélla città di Ravénna.

Petrárca náque addì vénti di Lúglio nell' áno mille trecénto quáttro nélla città d'Arézzo. Morì d'apoplessia nélla nótte del dicióttó di Lúglio déll' áno mille trecénto settánta tre.

* I am twenty, thirty, fifty years old, cannot be rendered literally; but is expressed thus: I have twenty, thirty, fifty years, *Io ho vénti' ánni, trénti' ánni, cínquánti' ánni.*

Torquáto Tásso nácque in Sorrénto ágli úndici Márzo dell' áнно mílle cinquecénto quaránta quáttro. Spirò ai venticínque d'Apríle mílle cinquecénto novánta cínque.

Giovánni Boccáccio nácque nell' áнно 1313; e morì addì 21 di Dicémbre, 1374.

Machiavéllo vénne álla lúce in Firénze ai 3 di Mággio dell' áнно 1467, e morì ai 22 di Giúgno 1527.

Leonárdo Salviati il piú illústre grammático di Firénze víde il giòrno nel 1540.

Leonárdo da Vínci nácque nel 1452.

Michelágnolo Buonarróti ebbe víta nel 1475; e morì in età di quási 89 ánni.

Benvenúto Cellíni vénne al móndo il dì d' ognissánti 1500.

Nácque il Galiléo nel 1564, néllo stéssó giòrno e quási álla stéssa óra, in cúí morì Michelángelo.

Francésco Soáve, autóre délle "Novélle Moráli," víde la lúce nel 1743 e morì in età di 63.

EXERCISE FOR TRANSLATION.

1. It is more difficult to make five francs with six sous than to gain a million with ten thousand francs.

2. An inhabitant of Padua invented paper in the twelfth century, and a Florentine invented spectacles at the commencement of the fourteenth.

3. Man has commonly but twenty-two years to live: during these twenty-two years, he is subject to twenty-two sicknesses, of which many are incurable. In this horrible state, man still struts: he loves (makes love), he wars (makes war), he forms projects, as if he would live a thousand centuries in his delights.

4. A regimen to be followed by every man who wishes to live a hundred years: first repast,—a glass of pure water at nine o'clock in the morning; second repast,—soup, roast meat stewed fruit, a glass of old wine, at two o'clock in the afternoon third repast,—a walk, without fatigue, at four o'clock; fourth repast,—a glass of sugared water at nine o'clock at night, or going to bed.

5. A very brave soldier had lost both his arms in battle. His colonel offered him a crown. "You think, without doubt," said the grenadier, with vivacity, "that I have lost only a pair of gloves"

VOCABULARY.

1. Sou, *sólido* ; franc, *fránco*.
2. Padua, *Pádova* ; Florentine, *Fiorentíno* ; at the commencement, *nel principío*.
3. During these, *nel decórso di quèsti* ; is subject, *va soggetto* ; ought, *dovésse*.
4. To follow by every one who would wish, *da tenérsi da chiúnque vorrà* ; stewed fruits, *consérva* ; afternoon, *dópo mézzogiórno* ; walk, *passaggiáta* ; fatigue, *stancáre* ; sugared, *zuccherráto* ; going to bed, *nell andáre a létto*.
5. Lost, *perduto* ; offered him, *offerse* ; you think, *credéte*.

CONVERSAZIONE.

<i>Quánti ánni avéte ?</i>	<i>Adésso (now) ho trént'otto ánni.</i>
<i>E vóstro fratéllo ?</i>	<i>Dicióttó ánni.</i>
<i>Avéte danáro nêlla vóstra tásca ?</i>	<i>Sì, ho cénto cinquánta scúdi.</i>
<i>In che clásse è Luigi ?</i>	<i>È nêlla secónda clásse.</i>
<i>In che áнно náque Galiléo ?</i>	<i>Nel 1564.</i>
<i>Quánti ánni visse Adámo ?</i>	<i>Égli visse nóve cénto trénta.</i>
<i>Che óra è ?</i>	<i>È un quártó dópo mezzodì.</i>
<i>A che óra pranziámo óggi ?</i>	<i>Pranzerémo álle dúe.</i>
<i>Quánti ne abbíamo del mése ?</i>	<i>Ne abbíamo venticinque.</i>
<i>Quánti ócchi hái ?</i>	<i>Dúe.</i>
<i>Quánte dita (fingers) abbíamo a ciascúna máno ?</i>	<i>Ne abbíamo cínque.</i>
<i>E le dita dei piédi (feet) quánte sóno ?</i>	<i>Diéci.</i>
<i>E le dita dèlle máni e dei piédi quánte sóno ?</i>	<i>Sóno vènti.</i>
<i>Quánti abítanti ha la città di Lóndra ?</i>	<i>Lóndra ha tre millióni d' abítanti.</i>
<i>Che età ha il Signór S—— ?</i>	<i>È nel súo sessantésimo secóndo áнно.</i>
<i>Quánti sénsi avéte ?</i>	<i>Cínque : udíto, vísta, odoráto, gústo, tátto.</i>
<i>Quándo morì Napoleóne ?</i>	<i>Nel mággio del mílle ottocéto ventúno.</i>
<i>In che póssó servírvi ?</i>	<i>Nel prestármí cinquemíla fránchi.</i>

CHAPTER XIV.

RELATIVE PRONOUNS.

MNEMONIC EXERCISE.

<i>Chi è che bätte? or chi bätte?</i>	Who knocks?
<i>Chi è? Chi chiàma?</i>	Who is it? Who calls?
<i>Che còsa è succésso?</i>	What has happened?
<i>Che nuòve abbiamo?</i>	What news have we?
<i>Sapète voi chi sòno?</i>	Do you know who I am?
<i>Che rázza di pensàre?</i>	What manner of thinking?
<i>Non so che dire, davvero,</i>	Truly, I know not what to say.
<i>Che màle vi ho fàtto io?</i>	What harm have I done you?
<i>Che giòrno è oggi?</i>	What day is it to-day?
<i>Di chi è la còlpa?</i>	Whose fault is it?
<i>Che età avète?</i>	How old are you?
<i>Che còsa siète venùto a fàre?</i>	What are you come to do?
<i>Che vàle avère ricchèzze senza salùte?</i>	What are riches worth without health?
<i>Che bèlla còsa è il giràre il mòndo!</i>	What a pleasure to travel over the world!
<i>Che còsa mi darète da man- giàre?</i>	What will you give me to eat?
<i>Quàl è la minéstra che più vi piàce?</i>	What soup do you like best?
<i>Che còsa sènto? che còsa védo?</i>	What do I hear? what do I see?
<i>Che còsa fàte di bèllo, amíco?</i>	What good thing are you do- ing, friend?
<i>Che? Còme? Ohe díte?</i>	What? How? What did you say?
<i>In quàl concétto mài mi tenète?</i>	What opinion have you, then, of me?
<i>Sapète quàl sia l' anímo suo?</i>	Do you know what is his in- tention?
<i>Quànti pàzzi vi sòno nel mòndo!</i>	How many fools there are in the world!
<i>È un uòmo cùi niúno piàce,</i>	He is a man whom no one likes.

RELATIVE PRONOUNS.

I. These pronouns are *chi*, *che*, *quale*, *cui*, who, which, what.*

II. "Who," *chi*, when it has no antecedent expressed; as, —

Who loves, fears,

Chi ama, teme.

Of whom do you speak?

Di chi parlate?

See who knocks,

Guardate chi picchia.

III. "He who," "some one who," "no one who," "those who," or "the one," "the other," may be translated by *chi*, whenever they do not relate to an antecedent; as, —

Distrust those who flatter you,

Diffidatevi di chi vi adula.

Those who live on hope will
die of hunger,

Chi vive di speranza morrà di fame.

In the world, some are rich,
others poor,

Nel mondo, chi è ricco, chi è povero.

The word *chi*,† used only for persons, and representing an individual in the singular, requires the verb of which it is the subject to agree with it in the singular.

IV. "Who," relating to an antecedent expressed, is translated by *che* when it is the subject, and by *cui* when it is the object; ‡ as, —

The woman to whom I speak,

La donna a cui parlo.

The master for whom I labor,

Il padrone § per cui lavoro.

Man is the only animal who
weeps and who laughs,

L'uomo è il solo animale che piange e che ride.

* *Chi*, who, is used always in the singular; *che*, *cui*, which, singular and plural; *quale*, who, which, singular; *quali*, plural.

† *Chi* refers to persons only; *che*, *cui*, *quale*, refer both to persons and things.

‡ *Che* is chiefly used in the nominative; *cui*, in all other relations; *chi*, *quale*, are used in all their relations. *Che*, when it relates to a person, must be translated in English by *who* or *whom*; when it relates to an animal, by *which*. In English, the relative pronouns, though understood, are often left out after the noun. In Italian, they must always be expressed; as, *Chi si umilia, si esalta*, who humbles himself, etc.; *quei giovani che voi vedete*, those young men whom you see; *il cane che vedete*, the dog which you see; *la lettera che avete scritta*, the letter you have written; *il ragazzo ch'io ho veduto*, the boy I have seen.

§ The master who teaches is *maestro*; the master who commands is *padrone*.

V. The preposition *a*, to, can be understood before *cúí*; and we may say, *La dónna cúí párlo*.

VI. "I who write," "thou who writest," etc., are translated, *Io che scrivo*, *tu che scrivi*, etc. In similar phrases, the verb agrees with the personal pronoun, as in English.

VII. "Which," as the regimen of a verb, is translated by *che* or by *cúí*; as, —

The bread which you eat,	<i>Il páne che mangiáte.</i>
The wall which the house conceals,	<i>Il múro cúí nascónde la cása.</i>

In the last phrase, *cúí* (*nascónde*) is better than *che*, because *che* serves either for subject or object. Petrarch says, *Quélla dónna gentíl cúí piánge amóre*.

VIII. *Che*, or *quále* (*quáli*, *quái*, in the plural), is used in exclamatory phrases; as, —

What a misfortune!	<i>Che disgrázia!</i>
What sin!	<i>Che peccáto!</i>
What beauties!	<i>Quái (or che) bellézza!</i>

IX. *Quále* is used in doubtful phrases, or when followed by a verb; as, Which of these two books do you wish? *quál voléte di quésti dúe libri?*

X. *Che* is generally used in interrogative phrases; as, —

What book is this?	<i>Che libro è?</i>
What man is that?	<i>Che uómo è?</i>
What house is that?	<i>Che cása è?</i>
What business have you?	<i>Che affári avéte?</i>

XI. "Which" in the genitive, signifying "of which," "for which," is rendered in Italian by *di cúí*, or *del quále*, etc.; as, It is a favor for which I thank you, *è un favóre di cúí*, or *del quále io vi ringrázio*.

XII. When the noun following *which* designates something belonging to that which precedes it, then *cui* (whose) is used with the article; as, The hero whose exploits have astonished the world, *l'eroe le cui gesta hanno fatto maravigliare il mondo.*

XIII. The word "which" in the ablative case, signifying "by which," "from which," indicating the origin, the derivation, the point of departure of an action or thing, is rendered in Italian by *da cui*, or *dal quale*, etc.; as, —

There is no evil from which	<i>Non c'è male da cui non nasca</i>
good does not arise,	<i>un bene,</i>
The army by which the city is	<i>L'armata da cui è assediata la</i>
besieged,	<i>città.</i>

XIV. "What," interrogative, is translated by *che* or *che cosa*; as, —

Upon what shall we dine?	<i>Con che pranderemo?</i>
What is the use of merit without fortune?	<i>A che giova il merito senza fortuna?</i>

XV. "To which," relating to an entire phrase, is translated by *al che*; relating to a single word, by *a cui*, or *al quale*, or *dalla quale*; as, —

To which I answered,	<i>Al che risposi.</i>
That of which the miser thinks the least is to succor the poor,	<i>La cosa a cui meno pensa l'avaro, è il sovvenire i miseri.</i>

XVI. We translate such phrases as the following, thus: —

What are politics?	<i>Che cosa è, or cos'è la politica?</i>
What do you say?	<i>Che cosa dite? che dite?</i>
What is it?	<i>Che cos'è?</i>
What is there?	<i>Che cosa c'è? che c'è?</i>
What do I hear?	<i>Che cosa sento? che sento?</i>
What are you doing?	<i>Che cosa fate? che fate?</i>
Who is going?	<i>Chi parte?</i>
In what manner?	<i>In che modo? in qual modo?</i>

OBSERVATIONS.

XVII. The word *onde* is often used in Italian poetry in lieu of *di cui*, or *del quäle*, *dal quäle*, either in the singular or plural, masculine or feminine; as, *Di quei sospiri ond'io nudriva il core* (Petrarca), those sighs with which I nourished my heart. In this line the word *onde* is in place of *cói quáli*, with which.

XVIII. In poetry particularly, the word *che*, relative, is sometimes employed as an indirect object, in place of *cui* or *quáli*; as, *Gli occhi di ch'io parlai sì caldamente* (Petrarca), the eyes of which I spoke so warmly. Here the word *che* is in place of *di cui*.

XIX. In using *che* as an indirect object, the Italian authors sometimes omit the preposition which ought to precede it, and which is the sign of the regimen; as, *Ed io son un di quei che'l pianger giova* (Petrarca), and I am one of those to whom weeping helps. Here the preposition *a* (to) before *che* is understood.

XX. It often happens that *che* is used in Italian in place of *nulla*, nothing; as, *È un duro peso il non aver che fare*, it is a heavy burden to have nothing to do.

XXI. *Non che* is elegantly used for "not only." But, in this case, the *non che* is placed in the second part of the phrase; as in the line from Petrarca, — *Spéro trovar pietà, non che perdono*, I hope to find, not only pardon, but pity.

XXII. Finally, *che* is often connected with other words; thus forming adverbs and conjunctions at pleasure. In these cases, the final letter is accented, which renders the sound more striking, as in the words *primachè*, *benchè*, *fuorchè*, *perciocchè*, *avvegnachè*, *contuttochè*, etc.

XXIII. In the subjunctive mood of the verb, *che* is understood; as, *Voglio mi diciate*, I wish that you would say it to me.

READING LESSON.

I Románi avéndo scélti per mandáre in Bitínia tre ambascia-
chosen to send
 tóri, uno déi quáli patíva di podágra, l' áltro éra státo trapánato
suffered trapped
 e l' último éra tenúto per uómo scémpio, Catóne dísse ridéndo,
laughing
 che i Románi mandávano un' ambascería che non avéva nè
sent neither
 piédi, nè cápo, nè ménte. Dío ci día buóni príncipi, perchè,
nor May God send us
 úna vólta che s' hánno, è fórza soffrírli táli quáli sóno. L'
to bear with them
 egoísta è un uómo che appiccherébbe fuóco ad úna cása per far
would set to make
 cuócere un uóvo. Ógni língua è piacevole all' orécchio del
to cook
 pópolo per cùi è fátta. Ciceróne fu assassináto da Popélio Léna,
made.
 a cùi avéva già salváto la víta in úna cáusa in cùi éra accusáto
saved
 d' áver uccíso il próprio pádre. Síbari éra úna città délla
killed
 Mágna Grécia, i cùi abítanti érano móltó dáti all' effeminatézza;
given
 dónde viéne il nóme di sibaríta per dinotáre un uómo effemináto.
comes denote

EXERCISE FOR TRANSLATION.

1. I have seen this Italy which Corinne calls "the empire of the sun." What a fertile soil! What a delightful climate! What superb cities! What noble antiquities! What more sublime than the genius of the man who emulates nature, and erects eternal monuments everywhere (in all parts)!

2. Who can love repose before having experienced the pain of weariness? Who is he that finds pleasure in eating, drinking, and sleeping, before having suffered from hunger, thirst, and sleepiness?

3. "I have three sorts of friends," said Voltaire; "the friends who love me, the friends to whom I am indifferent, and the friends who detest me."

4. It is a very glorious thing for Italy, that the three powers between whom almost all America was divided, owed their first conquests to the Italians: the Spaniards, to Christopher Columbus; the English, to the two Cabots of Venice; and the French, to Florentine Verazzani.

VOCABULARY.

1. Calls, *chiàma*; what, *che àltro v' ha*; genius, *ingégno*; erects, *innálza*; in all parts, *da ógni pártte*.

2. Can love, *può avér cáro*; before, etc., *se prima non ha sentito*.

3. Detest, *detéstano*.

4. Divided, *divíso*; almost, *quási*; owed, *dovesséro*; their first conquests, *le prime lóro conquiste*; Spagnuóli; Oristóforo Colómbó; Inglési; Cabótti; Veneziani.

CONVERSAZIONE.

<i>Che avéte vedúto?</i>	<i>Ho vedúto la bella Itália.</i>
<i>Come è élla chiamáta?</i>	<i>È chiamáta l' impéro del sólo.</i>
<i>E del clíma che díte?</i>	<i>Che è delizióso!</i>
<i>E che? Siéte vói?</i>	<i>Io, in persóna.</i>
<i>Che cercáte?</i>	<i>Il mio líbro.</i>
<i>Dov' éra?</i>	<i>Sópra la távola.</i>
<i>Che dicéva Voltaire déi suoi amíci?</i>	<i>Egli dicéva, "io ho tre spécie d' amíci."</i>
<i>Qual differénza v' è fra óggi e iéri?</i>	<i>Óggi non è tánto cáldo.</i>
<i>A chi piáce una língua qual-únque?</i>	<i>Al pópolo per cùi è fátta.</i>
<i>Che si (one) díce delle città d' Itália?</i>	<i>Che són supérbe.</i>
<i>Che abbíamo per pránzo?</i>	<i>Avrémo (we shall have) úova e frútti.</i>
<i>Che dísse Catóne déi tre ambasciatóri mandáti in Bitínia?</i>	<i>Che éra un' ambascería che non avéva nè piédi, nè cápo, nè ménte.</i>
<i>Cósa è assái glorióso per l' Itália?</i>	<i>Che le poténza d' Európa débbono ágl' Italiáni le lóro prime conquiste in América.</i>

CHAPTER XV.

POSSESSIVE ADJECTIVE PRONOUNS.

MNEMONIC EXERCISE.

<i>Che intenzione è la vostra ?</i>	What is your intention ?
<i>Voglio la roba mia,‘</i>	I wish my property.
<i>Partiréte con vostro comodo,</i>	You will depart at your ease.
<i>Mio padre ha da vivere,‘</i>	My father has property.
<i>Egli è un po’ scarso del suo,</i>	He is a little short of money.
<i>Andátemi lontano dagli occhi,</i>	Go far from my sight.
<i>Ho gettato via il mio danaro,</i>	I have thrown my money away.
<i>Non ho danari in tasca,</i>	I have no money in my pocket.
<i>Ho qualche cosetta del mio,‘</i>	I possess something.
<i>Vi son servo,</i>	I am your servant.
<i>So che mi siete amico,</i>	I know that you are my friend.
<i>Ogni mia cosa è vostra,</i>	All I have is yours.
<i>Andátevi in mia vece,</i>	Go in my stead.
<i>Io attendo ai fatti miei,</i>	I attend to my affairs.
<i>Voglio far a modo mio,</i>	I wish to do as I please.
<i>Egli ha posto in sicuro la vita,</i>	He has put his life in security.
<i>Voi siete del mio parere,</i>	You are of my opinion.
<i>Sentiámo il suo parere,</i>	Let us listen to his advice.
<i>Io aspetterò il vostro padrone,</i>	I expect your master.
<i>Ognuno vuol bene ai suoi,</i>	Every one loves his own.
<i>Io non ci voglio andar di mezzo</i>	I do not wish to be comprom-
<i>per causa vostra,</i>	ised on your account.
<i>Vi ringrazio di tante vostre</i>	I thank you for so much kind-
<i>bontà,</i>	ness.
<i>Oggià, metterò il mio bel vestí-</i>	To-day I shall put on my best
<i>to,</i>	coat.
<i>Se siete cieco, vostro danno,</i>	If you are blind, so much the
	worse for you.
<i>Che vi dice il cuore di tutto ciò ?</i>	What says your heart to all
	that ?
<i>Ognuno amar dee la patria,</i>	Every man should love his
	country.

POSSESSIVE ADJECTIVE PRONOUNS.

I. The possessive pronouns* are —

<i>Mio,</i>	<i>mía,</i>	my or mine.
<i>Túo,</i>	<i>túa,</i>	thy or thine.
<i>Súo,</i>	<i>súa,</i>	his, her or hers, its.
<i>Nóstro,</i>	<i>nóstra,</i>	our or ours.
<i>Vóstro,</i>	<i>vóstra,</i>	your or yours.
<i>Lóro,</i>	<i>lóro,</i>	their or theirs.

Mío, túo, súo, nóstro, vóstro, are masculine; and are changed in the plural into —

<i>Míei,</i>	my or mine.
<i>Tuói,</i>	thy or thine.
<i>Suói,</i>	his, her or hers, its.
<i>Nóstri,</i>	our or ours.
<i>Vóstri,</i>	your or yours.

Mía, túa, súa, nóstra, vóstra, are feminine; and form their plural thus : —

<i>Míe,</i>	my or mine.
<i>Túe,</i>	thy or thine.
<i>Súe,</i>	his, her or hers, its.
<i>Nóstre,</i>	our or ours.
<i>Vóstre,</i>	your or yours.

II. *Lóro*, their or theirs, is of both genders, and of both numbers, and takes the article agreeing with the noun to which it belongs.

III. Possessive pronouns are generally varied with the prepositions and articles.

* REMARK. — Galignani divides the possessive pronouns into three classes; viz., conjunctive, disjunctive, and relative.

The conjunctive are those which are united to nouns; as, *Il mio libro*, my book; *i miei parenti*, my relations.

The disjunctive are those which are not united to nouns; as, *La vostra casa, e la mia*, your house and mine; *i miei cavalli, e i vostri*, my horses and yours. *La mia* and *i vostri* are disjunctive, as they stand in place of the noun.

The relative are those which have relation to a person or a thing already spoken of; as, *È mio* or *miá*, it is mine; *sóno tuói* or *túe*, they are thine.

Variation of a masculine possessive pronoun : —

SINGULAR.

Subjective	<i>Il mio,</i>	my or mine.
Relation of Possession .	<i>Del mio,</i>	of my or mine.
„ „ Attribution .	<i>Al mio,</i>	to my or mine.
„ „ Derivation .	<i>Dal mio,</i>	from or by my or mine.
Objective	<i>Il mio,</i>	my or mine, etc.

IV. *Mio, tuo, suo, nostro, vostro, and loro* are sometimes used with the article substantively, — *il mio, il tuo, suo, etc.* In this case, the word *avere*, property, is understood; and the pronouns are equivalent to “my property,” “thy property,” etc.; as, —

Mangi del suo, Let him eat of his own [property].
Non mangerà del nostro, He will not eat of ours.

V. *Miei, tuoi, nostri, and loro*, are also used substantively, — *i miei, i tuoi, i suoi, i nostri, i loro*. Then the word *parenti*, relations, *amici*, friends, *compagni*, companions, *familiari*, domestics, *soldati*, soldiers, or *seguidi*, followers, is understood; and these pronouns are equivalent to “my relations,” “thy friends,” “his companions,” “our domestics,” “your soldiers,” “their followers;” as, —

Incóntra á miei, Against my relations.
Pregato da suoi, Requested by his friends.

VI. To avoid the ambiguity which in many instances would arise, in Italian,* from the indiscriminate use of

* REMARK. — The English language, for want of a sufficient variety of personal pronouns of the third person and their possessives, often labors under an ambiguity which is unknown in Italian. Observe the example, “He sent him to kill his own father.” Nothing but the sense of that which precedes can determine whose father is meant; whereas, in Italian, the pronouns *sua* and *di lui* mark the sense.

OBSERVATION. — *Proprio* adds emphasis to the possessive pronoun, as *own* in English: it is considered by some grammarians a real possessive pronoun.

In Italian, the possessive pronoun agrees in gender and number with the thing possessed, and not with the possessor as in English; as, —

POSSESSOR (sing.). POSSESSED OBJECT (f. sing.).

Il padre ama (loves) *sua figlia* (his daughter).
La madre ama (loves) *sua figlia* (her daughter).

the possessive pronouns *súo, sua, suoi, sue*, when these pronouns do not relate to the subject of the proposition, they are changed for the personal pronouns *di lui, di lei*, of him, of her. Thus, in the phrase "John loves Peter and his children," if the pronoun "his" relates to "John," the subject of the proposition, it is expressed by *i suoi*; as, *Giovánni áma Piétro ed i suoi figliuóli*, John loves Peter and his [John's] children; but if "his" does not relate to "John," but to "Peter," the object of the proposition, then it is expressed by *i di lui*; as, *Giovánni áma Piétro ed i di lui figliuóli*, John loves Peter and his [Peter's] children.

<i>Mandò ad uccidere súo pádre,</i>	He sent to kill his father [the father of him who sent].
<i>Sua sorélla e i figli di lei,</i>	Her sister and her children [the children of her sister].

VII. The article is used, first, when titles, or the names of relationship, are in the plural; as, My brothers, *i miéi fratélli*; your majesties, *le vóstre Maestà*: second, when the possessive is placed after them; as, *Il fratélló mío, la Maestà sua*: third, when they are accompanied by another adjective; as, *Il mío caro pádre*, or *il caro pádre mío*, my dear father: fourth, when the name of the relation is a diminutive; as, My little sister, *la mia sorellína*, or *la sorellína mia*.

VIII. There are a number of expressions where the possessive pronoun does not receive an article; as, *È mío parére, a súo sénno, di sua tésta*, etc., it is my advice, at his pleasure, of his head. Such phrases are easily learned by practice.

IX. Politeness requires the Italians to say, *Il vóstro Signór pádre, la vóstra Signóra zía*, your father, your aunt, etc.

X. To translate "it is one of my cousins," "there are three of our domestics," "there are many of our friends," the Italians say, without the article, *È un mío cugíno*,

sóno tre nóstri servitóri, sóno parécchi nóstri amíci, or è un déi miéi cugini, son tre déi nóstri servitóri, sóno parécchi dei nóstri amíci. The same is the case in such phrases as, It is my fault, *è un mio erróre.*

XI. To translate "these are my children," "these are my sisters," "these are my parents," etc., we say, *Sóno miéi figli, sóno mie sorélle, sóno miéi parénti.*

XII. The possessive forms an Italianism in many phrases; as, —

*Mío dánno,
Ógni mio pensiere,*

So much the worse for me.
My every thought.

XIII. The possessive pronouns, referring to parts of the body or dress, are rendered by the pronouns *mi, ti, si, gli, ci,* and *vi,* particularly when they follow the verb.

Take off your hat,
We shall put it in our pocket,
He put it upon his knees,
I put it upon his head,

*Leváteli il cappéllò.
Ce lo metterémo in tásca.
Se lo póse sulle ginócchia.
Io gliélo pósi in capo.*

XIV. We say in the same manner, —

He is not my father,
I am not his friend,
Remember that he is thy son,
Call my domestic,

*Égli non mi è pádre.
Io non gli sóno amíco.
Ricórdati ch' egli ti è fíglío.
Chiamátemi il camerière.*

READING LESSON.

IL CAVÁLLO RUBÁTO.

STOLEN.

Il piú bel cavállo d'un contadíno vénne di nótte rubáto ^{came} *nélla*
súa stállà. Alcúni giòrni dópo il paesáno si recò al mercáto de'
^{went}
cavállì che si ténne *nélla città vicína,* per comprárne un áltero.
^{one held} ^{to buy}

Quále fu la súa sorpresa allorchè tra i cavalli in vèndita egli
when sale

riconóbbe il sùo. Súbito lo prése per la brìglia, sclamádo:
recognized Immediately took bridle

“Quèsto cavállo è mío. Sóno tre giòrni che mi fu rubáto.” —

“Vói v’ingannáte, galantuómo,” rispóse tranquillaménte il
You deceive, gentleman, replied

padróne del cavállo, “è più d’un áno che quèsto cavállo mi
belongs; then it may be

rassomígli quálche póco.”
resembles

Il contadíno copérse súbito gli ócchi del cavállo cólle sùe máni,
covered quickly

e dísse: “Ebbéne, se l’animále vi appartíene da tánto témpo,
said: Well, if to you

dítemi un póco, di qual ócchio egli è ciéco?”
tell me

L’áltro, il quále infátti avéva rubáto il cavállo sénza esami-
in fact examin-

nárlo da préso, rimáse sbigottíto un moménto. Dovéndo
ing him closely, remained frightened Having

però díre quálche cósa, egli rispóse all’avventúra: “Dell’
however to say at a venture:

ócchio sinístro!”
left!

“V’ingannáte,” rispóse il contadíno, “il cavállo non è ciéco
dell’ócchio sinístro!” — “Eh!” sclamò il fúrbo, “ho fáto úno
rogue

sbággio di língua; il cavállo è ciéco dell’ócchio déstro.”
slip right.

Allóra il contadíno scopérse gli ócchi del cavállo e dísse: “È
Then uncovered

evidénte óra che séi ládro e bugiárdo. Guardáte tútti! Il
now thou art thief liar. Look all!

cavállo non è ciéco nè póco nè púnto. Gli ho fáto le dománde
(not at all.) To him made

soltáto per iscopríre il fúrto.”
only discover theft.

Tútti gli astánti ai mísero a rídere ed a báttère le máni,
 bystanders put laugh clap
 gridándo: "È cólto, il fúrbo, è cólto."
 crying: caught

EXERCISE FOR TRANSLATION.

1. If the best man was obliged to wear his faults written on his forehead, he would never dare to raise his hat.

2. A woman of Sparta said to her son, who had returned lame from battle, "At every step which you take, you will now remember your valor and your glory."

3. A man, who had dissipated his property, complained of the injury the hail had caused to his farms. A person, who knew the boaster well, said, "It is your own fault; for, if you had had the precaution to open your umbrella when it hailed, your farms would not have been injured."

4. The great Condé — tired of hearing a certain fop continually speak of monsieur, his father; madam, his mother; misses, his sisters — called one of his servants, and said to him, "Mister, my lackey, tell mister my coachman to harness messrs. my horses to madam my carriage."

5. A superstitious prince once dreamed that he saw three mice, — a fat one, a poor one, and a blind one. The prince consulted a sibyl, who said to him, "My prince, the fat mouse is your minister, the poor mouse is your people, and the blind mouse is your portrait."

VOCABULARY.

1. If he was obliged, *se dovésse*; written, *scrítti*; upon, *in*; to dare, *ardíre*.

2. Of Sparta, *Spartána*; return from, *tornáre da*; at every step, *ad ógni páso*; you will remember, *rammenteréte*.

3. A man (a spendthrift), *úno spiantáto*; complained, *lag-návasi*; caused, *fátto*; farms, *podére*; boaster, *millantatóre*; it is your own fault, *la cólpa è vóstra*; it hailed, *si míse a grandínáre*; injured, *danneggiáti*.

4. Tired of hearing, *annojáto d' inténdere*; fop, *sciócco vanaréllo*; Miss, *Signorína*; called, *chiamáva*; lackey, *staffiére*; tell, *díte*; harness, *attaccáre*.

5. Once, *úna vólta*; that he saw, *che víde*; consulted, *consultò*.

CONVERSAZIONE.

<i>Chi è questa donna?</i>	<i>Una certa mia amica.</i>
<i>Dov' è il di lei ritratto (picture)?</i>	<i>Io lo posi nella sua camera.</i>
<i>Chi avete veduto?</i>	<i>Ho veduto la sorellina vostra.</i>
<i>A chi scrivete (write) voi?</i>	<i>Alla mia cara figlia.</i>
<i>Di chi è questo cavallo?</i>	<i>Del mio staffiere.</i>
<i>Come viaggia il Conte?</i>	<i>Colla propria carrozza.</i>
<i>Maria dorme ancora?</i>	<i>Non dorme, no.</i>
<i>Perchè tiene ella gli occhi chiusi?</i>	<i>Tien (she keeps) gli occhi chiusi (closed) per celia (sport).</i>
<i>Si dice che il Signor E., è morto, ha fatto un testamento?</i>	<i>Sì, ha fatto di gran lasciati allo spedale; resta però al figlio un bel patrimonio.</i>
<i>Avete veduto la mia sorella?</i>	<i>No Signóre, ho veduto solamente (only) vostro fratello.</i>
<i>Che volete da me?</i>	<i>Non voglio (wish) niente (no thing) da voi.</i>
<i>Signor Maestro, desidererei (I should like) di avere da lei qualche lezione di ballo,</i>	<i>Sono pronto a servirla.</i>

CHAPTER XVI.

DEMONSTRATIVE ADJECTIVE PRONOUNS.

MNEMONIC EXERCISE.

<i>Servo di questi, Signori,</i>	<i>Your servant, gentlemen.</i>
<i>E capitato quest' oggi,</i>	<i>He has arrived to-day.</i>
<i>Dite quanto vi pare,</i>	<i>Say all that you please.</i>
<i>Che maniere son queste?</i>	<i>What manners are these?</i>
<i>Non è tutt' oro quel che lucca,</i>	<i>All is not gold that glitters.</i>
<i>Comprate questo mio cavallo,</i>	<i>Buy my horse.</i>
<i>Questo panno è troppo caro,</i>	<i>This cloth is too dear.</i>
<i>Il mio debole parere è questo,</i>	<i>That is my weak advice.</i>
<i>Che vuol dir questo?</i>	<i>What does this mean?</i>
<i>Questo si sa da tutti,</i>	<i>Everybody knows that.</i>

<i>È un seccatòre costui,</i>	This man is importunate.
<i>Mandáte via colóro,</i>	Send those people away.
<i>Scuotétevi da cotèsta tristèzza,</i>	Shake off this sadness.
<i>Quèsto è quánto mi disse,</i>	This is all he said to me.
<i>Chi è costui?</i>	Who is he?
<i>L' uómo ascólta volentieri quel</i> <i>che gli piáce,</i>	A man willingly listens to what pleases him.
<i>Quèsto è quéllo che più di tutto</i> <i>m' affligge,</i>	This is what afflicts me the most.
<i>Mi renderéte ragióne di cotèsti</i> <i>ingánni,</i>	You shall account for having thus deceived me.
<i>Quánti vivono in quèsto móndo</i> <i>dalle spése di quèsto e di quél-</i> <i>lo!</i>	How many people in this world live at the expense of this one and that!
<i>Non mi parláte più di colui,</i>	Speak no more to me of this man.
<i>Costui v' ingannerà di cèrto,</i>	This man will certainly cheat you.
<i>Staséra vi aspetterò a casa,</i>	This evening I shall expect you.
<i>Maladétta sia quèsta mia curi-</i> <i>osità!</i>	Cursed be my curiosity!
<i>Quèsta casa non è più vóstra,</i>	This house no longer belongs to you.

DEMONSTRATIVE ADJECTIVE PRONOUNS.

I. *Quèsto* and *quèsta*, with their plurals *questi* and *queste*, signify *this* and *these*, or *this here* and *these here*, and indicate an object near to the person who speaks.

Cotèsto, *cotèsta*, with their plurals *cotèsti*, *cotèste*, this, these, are used to point out an object near the person to whom we speak.

Quéllo, *quèlla*, with their plurals *quèlli*, *quèlle*, that, those, that there, those there, indicate an object distant from the person who speaks; * as, —

* In English, we use the personal pronoun before the relative "who," "whom," or "that;" and, in Italian, we use the demonstrative instead; as, *Quella che mi piacque tanto*, she whom I so much admired; *colui che accattava pelle strade*, he that begged in the streets. *Quèsto*, *cotèsto*, *quéllo*, are frequently represented by *ciò*; as, *Ciò è véro*, that is true.

Take this book, and give me that,	<i>Pigliate questo libro, e datemi quello,</i>
I see that thief who has stolen from me,	<i>Vedo quel ladro che m'ha rubato.</i>
This dress becomes you very well,	<i>Cotesto vestito vi sta benóne.</i>
I prefer this room to that,	<i>Preferisco questa camera a quella.</i>

II. *Questo* refers to the object last named in a phrase, and *quello* to that first mentioned; as, —

Riches and poverty are alike injurious: the former creates too many wants; the latter hardly permits the knowledge of them,	<i>La ricchezza e la povertà son del pari nocévoli: quella fa nascere troppi bisógni; questa non permette di conoscerne quasi alcúno.</i>
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III. "In the mean while," "during this time," is expressed by *in questo méntre*, *in questo mézzo*, or, abridged, *in questo*, *in questa*; and in the same sense, but referring to a more distant epoch, the Italians say, *in quel mézzo*, *in quel méntre*, or *in quello*.

IV. "That which" is translated by *ciò che* or *quel che*; as, —

He will do what (that which) I tell him,	<i>Egli farà quel che gli dirò io or ciò che gli dirò io.</i>
All that (that which) pleases the eyes pleases the heart,	<i>Tutto ciò che piace, or quanto piace agli occhi, piace al cuore.</i>

V. The demonstrative adjective may be added to the possessive pronoun in Italian; as, *Lasciate stáre questa mia penna, e scrivete con cotesta, vostra*. This, literally translated, signifies, "Leave this pen which is near me, and which belongs to me, and write with that which is near you, and which belongs to you."

VI. Instead of saying *questa mattina*, *questa sera*, *questa notte*, this morning, this evening, this night, the Italians say, for abbreviation, *stamattina* or *stamane*, *sta-sera*, *stanotte*.

VI. *Tale*, such, often replaces the demonstrative pronoun *questo* or *quello*. Thus we can say, *tale considerazione*, instead of *questa considerazione*, provided that the idea has been specified in the anterior phrase.

VIII. Speaking of persons in an absolute sense, the Italians say, —

<i>Costui</i> , this man here ;	<i>Colui</i> , that man there.
<i>Costei</i> , this woman here ;	<i>Coléi</i> , that woman there.
<i>Costoro</i> , these men or women here ;	<i>Coloro</i> , those women there.

In certain cases, the article can be transposed thus : —

<i>Per lo colui consiglio</i> ,	By the advice of that man.
<i>Per la costui dappocaggine</i> ,	By the stupidity of this man.

Instead of *Pel consiglio di colui*, *per la dappocaggine di costui*.

IX. *Questi*, *quégli*, *quí*, *cotésti*, are also used in speaking of a man; as, *Questi fu dótto*; *quégli*, *ignoránte*, this man was learned; that, ignorant. These words are used only in the singular, and may likewise be applied to animals and inanimate things personified; as in this quotation from Boccaccio: *Dall' una parte mi trae l'amóre, e dall' áltra, mi trae giustissimo sdégno; quégli vuóle ch' io ti perdóni, e questi vuóle, che cóntro a mia natúra in te incrudelísca*, On one side, love influences me; and, on the other, a just anger: that wishes that I would pardon thee; and this, that I, contrary to my nature, should be cruel to thee.

READING LESSON.

La política di un príncipe è l'árte di conserváre quéllo che ha, o di usurpáre quéllo che non ha.

Diógene un giòrno víde un giovinétto che arrosíva: “ánimo, youth blushed: figliuólo mío,” diss'égli, “cotésto è il colóre délla virtù.”

Non v'è pópolo cólto che créda di cédere ágli áltri in génere
cultivated to cede

di lingua, benchè tútti convéngano nêlle qualità che ne fórmano
although agree

la perfezióne, il che è un ségno che ognúno ha quél che gli
 básta, ne sênte quél che gli mánca.
is sufficient feels is wanting.

Un contadíno tagliáva un álbero álla ríva d'un fiúme; per
was cutting margin river
 mála sôrte la scúre gli cádde nell' ácqua, ne potè ritrovárla.
ill luck axe fell could he

Mercúrio gli appárve: "È quéstá la túa scúre, galantuómo?"
appeared

mostrándogliene úna d' óro. "No, cotéstá scúre non è la mía." —
showing him

"È fórse quéstá," porgéndogliene úna d' argénto. "No, cotéstá
presenting
 non è áncora quélla che mi appartíene." — "È quéstá dúnque?"
belongs.

mostrándogliene úna di fêrro, che éra veraménte quélla che avéa
iron

perdúta. "Écco veraménte quélla scúre la cúí pérđita mi afflig-
 ge." — "Préndi quéstá e ancóra le dúe prime che ti ho mostráte;
take

ricéville in prémio délla túa sincerità. La probità è la miglióre
receive them honesty

política."
policy.

EXERCISE FOR TRANSLATION.

1. Merit depends on neither titles nor manners: these depend on ourselves; those, on chance.

2. An English banker was accused of having plotted a conspiracy to carry off George III., and conduct him to Philadelphia. "I know very well," said he to the judges, "what a king can make of a banker; but I do not know what a banker can make of a king."

3. A considerable sum of money had been stolen from a lord. He, suspecting that it was one of his domestics, called them all one morning, and said to them, "My friends, the Angel Gabriel appeared to me last night, and told me that the thief should have a parrot's feather on the end of his nose." At these words,

the guilty man immediately put his hand to his nose. "It is you, villain, who have stolen from me!" said the master: "the Angel Gabriel came to tell me of it." In this manner he recovered his money.

4. Lent is never long to him who is obliged to pay at Easter.

VOCABULARY.

1. Depends on, *dipende da*.

2. Was accused, *venne accusato*; plotted, *tramato*; to carry off, *rapire*; *Giorgio*; in *Filadelfia*; I know, *so*; can, *può*; I do not know, *non so*.

3. Considerable, *ragguardevole*; suspecting, *sospettando*; domestic, *servitore*; called, *chiamò*; end, *punta*; guilty, *reò*; put his hand on his nose, *si tocca il naso*; villain, *mariuolo*; recovered, *riebbe*.

4. Is obliged (has) to pay, *ha da pagare*; Easter, *pásqua*.

CONVERSAZIONE.

Che vide Diógene un giorno?

Cosa disse egli?

*Dove tagliava un contadino un
albero?*

Avéa egli due scuri?

Che gli accedde?

La ritrovò?

Chi gli apparve?

Che disse egli?

Che rispose il contadino?

"Forse è questa d'argento?"

"È dunque questa di ferro?"

Che disse Mercurio allora?

*Qual è la politica di un prin-
cipe?*

Un giovinetto che arrostita.

"Anímo, figliuolo mio."

Alla riva d'un fiume.

No, non ne avéa che una.

*Per mala sorte gli cadde la sua
scure nell'acqua.*

Non potéva ritrovarla.

Mercurio.

*"È questa la tua?" mostrándogli
una scure d'oro.*

"No, cotesta scure non è la mia."

*"No, cotesta non è ancora quella
che mi appartiene."*

"Veramente, questa è la mia."

*"La probità è la migliore pol-
tica."*

*È l'arte di conservare quello che
ha, o di usurpare quello che
non ha.*

CHAPTER XVII.

INDEFINITE ADJECTIVE PRONOUNS.

MNEMONIC EXERCISE.

<i>OGNI rósa ha la sua spína,</i>	<i>Every rose has its thorns.</i>
<i>Andáte con TUTTA frétta,</i>	<i>Go with all haste.</i>
<i>La fortuna govérna OGNI cosa,</i>	<i>Fortune governs every thing.</i>
<i>Véngo da parte di TUTTI loro,</i>	<i>I come for all of them.</i>
<i>QUALÚNQUE fatica mérita prémio,</i>	<i>Every exertion deserves reward.</i>
<i>La pósta parte OGNI dì per l'Itàlia,</i>	<i>The post leaves every day for Italy.</i>
<i>Mi vi tratténni ALCÚNE settimáne,</i>	<i>I shall remain there some weeks.</i>
<i>Spendéte il témpo in QUALCHE útile occupazione,</i>	<i>Spend your time in some useful occupation.</i>
<i>La mórtè è il fine di TUTTE le sciagúre,</i>	<i>Death is the end of all our misfortunes.</i>
<i>QUALÚNQUE siano le mie ragioni,</i>	<i>Whatsoever be my reasons.</i>
<i>Starò in casa per TUTTO quést'óggi,</i>	<i>I shall be at home all day.</i>
<i>TÚTTO il mále non vien per nuocere,</i>	<i>All is for the best.</i>
<i>È pazzía il volér sapére TUTTO,</i>	<i>It is a folly to wish to know (all) every thing.</i>
<i>Lo sapréte in TUTT' ÁLTRA guisa,</i>	<i>You will know it in a very different way.</i>

I. Of indefinite pronouns, the following are used only in the singular, and cannot be put before nouns in the plural number :—

<i>Qualche</i> , m. and f.	some, any.
<i>Ogni</i> ,* m. and f.	all, every.
<i>Chiunque</i> , m. and f.	whoever, whosoever.

* With *ogni* are formed the words *ognidì*, every day; *ognóra*, always; *ognómo*, every one. *Ogni*, before numeral adjectives, as in the phrases, *ogni due mesi*, every two months; *ogni sei págine*, every six pages; *ogni dieci soldati*, every ten soldiers; and in the word *ognissanti*, the day of All-saints,—is used with nouns in the plural.

<i>Ohisivóghia</i> , m. and f.	whoever, whosoever.
<i>Chi che</i> , m. and f.	" "
<i>Chicchessía</i> , m. and f.	" "
<i>Che che</i> , m. and f.	whatever, whatsoever.
<i>Checchessía</i> , m. and f.	" "
<i>Qualunque</i> , m. and f.	whosoever, whatsoever.
<i>Qualsivóghia</i> , m. and f.	" "
<i>Qualsisía</i> , m. and f.	" "
<i>Nulla</i> , m. and f.	nothing.
<i>Niénte</i> , m. and f.	"
<i>Úno</i> , m.	<i>úna</i> , f. one.
<i>Un'álro</i> , m.	<i>un'áltra</i> , f. another.
<i>Qualcúno</i> , m.	<i>qualcúna</i> , f. some, some one, somebody.
<i>Qualchedúno</i> , m.	<i>qualchedúna</i> , f. " " " "
<i>Ognúno</i> , m.	<i>ognúna</i> , f. every one, everybody.
<i>Ciascúno</i> , m.	<i>ciascúna</i> , f. " " "
<i>Ciaschedúno</i> , m.	<i>ciaschedúna</i> , f. " " "
<i>Verúno</i> , m.	<i>verúna</i> , f. no one, nobody.
<i>Nessúno</i> , m.	<i>nessúna</i> , f. " " "
or <i>Nissúno</i> , m.	<i>nissúna</i> , f. " " "
<i>Neúno</i> , m.	<i>neúna</i> , f. " " "
or <i>Niúno</i> , m.	<i>niúna</i> , f. " " "
<i>Nullo</i> , m.	<i>núlla</i> , f. " " "

II. The following are used in both numbers : —

SINGULAR:

<i>Tále</i> , m. and f.	such.
<i>Cotále</i> , m. and f.	such, such a one.
<i>Alcúno</i> , m.	<i>alcúna</i> , f. some, some one, somebody.
<i>Talúno</i> , m.	<i>talúna</i> , f. " " "
<i>Cérto</i> , m.	<i>cérta</i> , f. certain.
<i>Stéssso</i> , m.	<i>stéssa</i> , f. same.
<i>Medésimo</i> , m.	<i>medésima</i> , f. "
<i>Álro</i> , m.	<i>áltra</i> , f. other.
<i>Tutto</i> , m.	<i>tútta</i> , f. all.
<i>Alquánto</i> , m.	<i>alquánta</i> , f. a little, somewhat.
<i>Tánto</i> , m.	<i>tánta</i> , f. so much.
<i>Cotánto</i> , m.	<i>cotánta</i> , f. " "
<i>Altrettánto</i> , m.	<i>altrettánta</i> , f. as much, as much more.
<i>Póco</i> , m.	<i>póca</i> , f. a little, a few.
<i>Mólto</i> , m.	<i>mólta</i> , f. much,
<i>Troppo</i> , m.	<i>tróppa</i> , f. too much.

PLURAL.

<i>Táhi</i> , m. and f.	such.
<i>Cotáhi</i> , m. and f.	such, such ones.
<i>Alcúni</i> , m. <i>alcúne</i> , f.	some, some ones.
<i>Talúni</i> , m. <i>talúne</i> , f.	" " "
<i>Cérti</i> , m. <i>cérte</i> , f.	certain.
<i>Stéssi</i> , m. <i>stésse</i> , f.	same.
<i>Medésimi</i> , m. <i>medésime</i> , f.	"
<i>Áltri</i> , m. <i>áltre</i> , f.	' others.
<i>Tutti</i> , m. <i>tútte</i> , f.	all, every one, everybody.
<i>Alquánti</i> , m. <i>alquánte</i> , f.	a few, not many.
<i>Tánti</i> , m. <i>tánte</i> , f.	as many.
<i>Cotánti</i> , m. <i>cotánte</i> , f.	" "
<i>Altrettánti</i> , m. <i>altrettánte</i> , f.	as many, as many more.
<i>Póchi</i> , m. <i>póche</i> , f.	few.
<i>Mólti</i> , m. <i>mólte</i> , f.	many.
<i>Tróppi</i> , m. <i>tróppe</i> , f.	too many.

III. *Chiúnque*, *chisivógliu*, *chi che*, *chicchessia*, *qualcúno*, *qualchedúno*, *ognúno*, *talúno*, are applied to persons only: the others may be applied both to persons and things.

IV. "Every," and the word "all" meaning "every," are translated by *ógni* or *qualúnque*, which are always in the singular, and serve for the masculine and feminine; as,—

Every king, every queen,	<i>Ógni re, ógni regína.</i>
Every merit, every pain,	<i>Ógni mérito, ógni péna.</i>

Or *qualúnque re*, *qualúnque regína*, *qualúnque mérito*, *qualúnque péna*, etc. We can also say, *ciascúno re*, *ciascúna regína*, etc.; *ciascúno* agreeing in gender with its noun.

V. "All," and "the whole," expressing a collective sense, are rendered by *tútto*, and agree with the noun; as,—

All the people, the whole city,	<i>Tútto il pópolo, tútta la città.</i>
All hearts, all nations,	<i>Tutti i cuori, tútte le nazióni.</i>

The inversion, *il popólo tútto*, *la città tútta*, etc., is much used, and is very pretty.

VI. The Italianisms *tutto quánto*, *tutta quánta*, with their plurals, express collectively all the parts of a whole; as, —

<i>La casa è bruciata tutta quánta,</i>	The entire house is burned.
<i>Oggi vi aspetto a pranzo tutti quánti,</i>	To-day I expect you all (as many as you are) to dinner.
<i>Tremo tutto quánto,</i>	I tremble all over (from head to foot).

VII. "All," when it means "every thing," may be translated by *tutto*, or by *ogni cosa*, according to euphony; as, —

Idleness renders all (every thing) difficult,	<i>La pigrizia fa parer difficile ogni cosa, or fa parer tutto difficile.</i>
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VIII. "All," used as an adverb, and signifying "entirely," is often rendered thus: *La faccenda è bella e finita, la cosa è bella e fatta, le navi sono belle e appparecchiate*, the affair is entirely finished, the thing is all done, the vessels are all ready.

IX. "No," "no one," is translated by *nessuno*, *niuno*, *veruno*, or by *alcuno* employed only as the object (*alcuno* as the subject signifies "some one"). Any of these Italian words, when used after the verb, is accompanied by *non*; as, —

No country is more beautiful than Tuscany,	<i>Verun paese è più bello della Toscana.</i>
I never saw that anywhere,	<i>Non ho veduto questo in alcuna parte.</i>

X. "Some" is translated by *qualche* or *alcuno* (plural *alcuni* or *alquanti*), and not by *qualchi*; as, —

He has been gone some time,	<i>È partito già da qualche tempo.</i>
We have some books,	<i>Abbiamo alcuni libri.</i>
I have some of them,	<i>Ne ho alquanti.</i>

XI. "Such" is rendered by *tale* or *cotale*; as, —

I have seen such a person,	<i>Ho veduto quel tale.</i>
He has such a face as does not please me,	<i>Egli ha una tal cera che non mi piace.</i>

READING LESSON.

Ógni século, ógni época, ógni età, ógni paése, divièn célebre
becomes
 per quálche nuóva scopérta; e il témpo presénte aggiúnge
discovery adds
 sémpré quálche cósa al témpo passáto.

Se la pazzía fósse un dolóre, si sentirébbero laménti in tútte
were should hear
 le cáse.

Ógni língua, per se stéssa, è intraducíbile, per mótivo del súo
untranslatable
 caráttere particoláre, che è il frútto del clíma, del govérno, del
 génio, dégli stúdj e délle occupazióni dei pópoli.

Pope asserísce francaménte che dópo la língua gréca, verúna
declares
 língua ha un' armonía cosí imitatíva cóme la língua inglése:
 comúnque síá, nessúno è obbligáto a crédergli.
however that may be

L' educazióne vária quási in ógni paése; ógni uómo assennáto
 procúra di adattársi álle usánze esisténti nel síto in cúi si
endeavors adapt existing
 tróva.
finds himself.

Sénza úna buóna educazióne, il dótto non è áltri che un pe-
 dánte, il filósofo un cínico, il soldáto un brúto, e ógni uómo
 qualsisía sarà spiacevolíssimo.

Non v' è pazzía la quále, per quánto stravagánte éssere póssa,
it may be
 non síá córsa per la ménte a quálche filósofo.
may be passed

EXERCISE FOR TRANSLATION.

1. No farmer is pleased to have grain cheap, no soldier is
 pleased with peace in his country, nor an architect with the
 solidity of houses, nor a doctor with the health of his friends.

2. After the defeat of Perseus, king of Macedon, Paulus Emilius poured such a quantity of silver into the public treasury, that the people were not obliged to pay any tribute during the space of a hundred and five years. Useful and glorious victories!

3. Newton was born on the same day that Galileo died; as if Nature had not wished to have any interval between these two philosophers.

4. A philosopher, who had the misfortune to live under a tyrant, was in the habit of feeling his neck every morning on awaking, to see if his body was still attached to it.

VOCABULARY.

1. Is pleased, *si compiáce di*; nor, *nè*.

2. *Pérseo*; *Macedóniu*; *Paólo Emílio*; poured, *versò*; such, *tánta*; during, *per*.

3. As if, *quási*; had not wished to have, *non avésse volúto lasciáre*.

4. To live, *vívère*; under, *sótto*; was in the habit, *soléva*; feeling (of to feel), *di tastársi*; awaking, *destándo*; was still attached, *vé stáva ancóra attaccáta*.

CONVERSAZIONE.

È ogni lingua traducibile? *No, per se stessa è in traducibile.*
Che disse Pope della lingua inglese? *Veruna lingua ha un' armonia così imitativa.*

Come i diversi paesi diventano celebri? *Diventano celebri per qualche nuova scoperta.*

Aggiunge il tempo presente al tempo passato? *Il tempo presente vi aggiunge sempre qualche cosa.*

Che è il dótto senza una buona educazione? *Egli non è áltro che un pedánte.*

Cosa è il filósofo senza educazione? *È un cínico.*

Perchè? *Perchè ha un caráttere particolare.*

In che giorno nacque Newton? *Nello stesso giorno in cui morì il Galileo.*

Di che è frútto il caráttere d' una lingua? *È il frútto del clima, del governo, degli studj e delle occupazioni dei popoli.*

CHAPTER XVIII.

INDEFINITE ADJECTIVE PRONOUNS.

(Continued.)

MNEMONIC EXERCISE.

<i>Non bisogna rubare l' ALTRUI,</i>	We must not rob <i>others</i> .
<i>NIENTE facendo, s'impára a far</i>	Doing <i>nothing</i> , one learns to
<i>male,</i>	do evil.
<i>Dopo il fatto, OGNÚNO è buon</i>	After the deed, <i>every one</i> is a
<i>consigliere,</i>	good adviser.
<i>Schiavo ALTRUI si fa chi dice il</i>	He who reveals his secret be-
<i>suo segreto,</i>	comes the slave of <i>others</i> .
<i>Ha da esser privo di ogni dif-</i>	He who wishes to criticise the
<i>fetto chi vuol censurare gli</i>	defects of <i>others</i> should him-
<i>ALTRUI,</i>	self be free from them.
<i>È padrone della vita ALTRUI</i>	He is master of the lives of
<i>chi sprezza la sua,</i>	others who despises his own.
<i>Gli farò parlare da QUALCHE-</i>	I will have him spoken to by
<i>DÚNO,</i>	<i>some one</i> .
<i>OGNÚNO è l'amico dell'uomo</i>	<i>Every one</i> is the friend of the
<i>che regala,</i>	man who makes presents.
<i>V'è in CIASCÚN di noi qualche</i>	In <i>every one</i> of us there is some
<i>sème di pazzia,</i>	germ of folly.
<i>NIÚNO è profeta nella sua pa-</i>	<i>No one</i> is a prophet in his own
<i>tria,</i>	country.
<i>Un malvagio felice non fa in-</i>	<i>Nobody</i> envies a happy wicked
<i>vidia a NESSÚNO,</i>	person.
<i>Il peggio che possa farsi è il</i>	The worst thing that one can
<i>nón far NÚLLA,</i>	do, is to do <i>nothing</i> .
<i>Il pane d'ALTRI sempre sa di</i>	The bread of <i>others</i> is always
<i>sale,¹</i>	bitter.
<i>Non mi sento NIENTE affatto</i>	I do not feel well at <i>all</i> .
<i>bene,</i>	
<i>Non conviene beffarsi di NESSÚ-</i>	We should make fun of <i>no one</i> .
<i>NO,</i>	
<i>Non fate ingiurie a CHICCHES-</i>	Injure <i>no one</i> .
<i>sia,</i>	

I. *Altrúi*, with the article, signifies "the property of others;" as, —

È un ladronéccio l'usurpáre l'altrúi, It is a theft to usurp the goods of others.

II. "One" and "another" are translated by *gli úni*, *gli áltrí*; as, Fortune humbles one, and exalts another, *la fortúna abbássa gli úni, e innálza gli áltrí*.

III. The above sentence may be differently constructed; as, Some ascend, others descend: thus go the wheels of fortune, *Chi sále, chi scénde*, or *áltrí sále, áltrí scénde*, or *quál sále, qual scénde*, or *quéstí sále, quégli scénde*: *così va la ruóta délla fortúna*.

IV. For the correct use of all these forms, the choice of which depends on taste guided by the ear, we must remember, first, that *chi*, and sometimes *quále*, may be repeated many times; second, that the word *áltrí*,* employed without an article, is a noun in the singular, indicating a person.

V. "Nothing" is rendered by *niénte* or *núlla*. The negation *non* is used when one of these words comes after the verb; as, —

It is better to labor without an object than to do nothing, *È meglio lavoráre sénza scópo che il non fár núlla*.

He who observes nothing, learns nothing, *Chi núlla ossérva, núlla impára*; or, *chi non ossérva núlla, non impára núlla*.

VI. *Niénte* or *núlla* is often used in the sense of "something," "any thing:" in which case it is generally placed after the verb; as, —

S'io pòsso far núlla per vói, If I can do any thing for you,
comandátemi, command me.

* *Áltrí* is a word very much used in elegant style, and must not be confounded with *gli áltrí*, which means "the others."

This word, as well as *chi*, belongs to persons: *quále* refers to persons and things; as in this verse of Petrarca: "*Quál si posáva in térra, e quál su l'ónde*," some (flowers) were on the earth, others upon the waves. These words all require the verb in the singular.

VII. The word "nothing," employed negatively, may sometimes be translated by *che*; the verb being preceded by *non*, and sometimes by *cósa*.

The idle have nothing to do,	<i>I pigri non hanno che fare.</i>
He who is innocent has nothing to fear,	<i>Chi è innocente non ha che temere.</i>

VIII. *Núlla* and *niénte* are sometimes used with an article; as, Sempronio rose from nothing, *Semprónio è sórto dal núlla*. The following phrases are thus translated:—

He is a man of nothing,	<i>È un uómo di niénte.</i>
A man good for nothing,	<i>Un uómo da niénte.</i>
He has quarrelled with us for a trifle,	<i>S'è corrucciáto con nói per úna inézia, or per úna bagattélla.</i>
This man is nothing to me,	<i>Non ho alcuna affinità, or relazione con lui.</i>

IX. *Si* is generally considered as an indefinite pronoun, and is used both for the masculine and feminine gender, singular and plural: it is equivalent to the English words "one," "we," "people," "they;" as,—

<i>Cóme si è détto,</i>	As we have said.
<i>Si parláva di guérra,</i>	People talked of war.
<i>Si loderà móltto il súo corággio,</i>	They will praise his courage very much.
<i>Si véde che siéte un galantuómo,</i>	One sees that you are a gentleman.

But, in these and similar phrases, *si* holds the place of a passive proposition, and may be equally well rendered in English by "it is," "it was," "it will be;" as,—

<i>Si credeva così generalménte,</i>	It was generally so believed.
<i>Si dice che la páce è già fermáta,</i>	It is said that the peace is already concluded.

X. *Non*, when used in a sentence expressing an indefinite meaning, is always placed at the commencement as, *Non si può far núlla*, one can do nothing.

I grándi sóno cóme quéi mulíni erétti sülle montágne, i quáli
erected

non dánno farína se non quándo si dà lóro del vénto.
give gives

Alcúni si divertívano in cása di úna signóra a trováre délle
differénze ingegnóse da un oggétto ad un áltro. "Quál differ-
énza," dísse la Signóra, "si potrébbe fáre fra me ed un oriúolo." —
could make

"Signóra," égli le rispóse, "un oriúolo índica le óre, e apprésso
near
di vói, si diménticano."
forgets.

EXERCISE FOR TRANSLATION.

1. There is not a man who can say, I have need of no one.
2. There is nothing more dangerous than to have for enemies those whom we have laden with benefits.
3. Every man may presume with reason, that no one can ever succeed to a perfect knowledge of all the secrets and all the riches of nature.
4. The same deed, the same word, awakens remembrances agreeable to some, and sad to others. Whosoever looked at Caligula's forehead, excited in him sudden anger, because this action reminded him of his baldness, which he wished to conceal from everybody; but he who looked at the forehead of Scipio Africanus, gave him great pleasure, because he had a warlike wound there, — a witness of his valor and his glory.
5. Some one, in speaking of a tyrant who enjoyed the reputation of liberality, said, "Judge how much liberality dominates in this man; who gives not only his own spoils, but even those of others."
6. Envy is certainly the basest and the most cruel of all the passions, since there is hardly any person who may not have in himself something to excite the passion of the envious.
7. Never do to others that which you would not wish others should do to you.
8. One day a lady wrote to her husband this letter, which may serve for a perfect model of laconism: "Having nothing to do, I write to you: having nothing to say to you, I finish."

VOCABULARY.

1. There is not, *non v'è*; can, *póssa*; need, *bisógna*.
2. Laden with benefits, *beneficáto*.
3. May, *può*; presume, *presúmere*; succeed, *perveníre*.
4. Same deed, *stésso fáto*; awakens, *svégliá*; looked at, *guardáva*; excited in him sudden anger, *suscitáva in lui súbito sdégno*; reminded, *rammentáva*; baldness, *calvézza*; to conceal, *nascóndere*; *Scipióne l'Africáno*; 'great pleasure, *magnánimo piacére*; warlike, *marziále*.
5. Judge, *pensáte*; dominates, *régna*; not only, *non solaménte*; gives, *dóna*; his own spoils, *la róba sua*; even, *ancóra*.
6. There is hardly, *v'è quási*; to excite, *da suscitáre*; envious, *invidióso*.
7. Never do, *non fáte*; wish, *vorréste*.
8. Wrote, *scrísse*; may serve, *può servíre*; I write, *scrívo*.

CONVERSAZIONE.

- | | |
|---|--|
| <i>Con chi siéte venúto?</i> | <i>Con nessúno.</i> |
| <i>Avéte áltre amiche?</i> | <i>Non ne ho áltre.</i> |
| <i>Chi ha détto ciò?</i> | <i>Ognúno lo díce.</i> |
| <i>Sóno le vóstre due sorélle ricche?</i> | <i>L'úna è ricca, l'áltra è póvera.</i> |
| <i>Cóme sóno i commandánti?</i> | <i>Gelósi gli úni dégli áltri.</i> |
| <i>Voléte (will you) avér quálche cosa?</i> | <i>No, vi ringrázio (thank you), non vóglío niénte.</i> |
| <i>Qualcúno picchia, andáte a vedére chi è?</i> | <i>È la Signora K.</i> |
| <i>Non crédesi che avrémo (shall have) la páce?</i> | <i>Non è probábile.</i> |
| <i>Avéte ritrováto le lèttre perdúte?</i> | <i>Ne ho ritrováte alcúne, ma la maggiór párté sóno perdúte.</i> |
| <i>Sóno fratélli quéstí due uómini?</i> | <i>Non so (I do not know); si rassomigliano (resemble) l'úno all'áltro.</i> |
| <i>Che si díce (say) d' nuóvo?</i> | <i>Non ho létto (read) néssun giornále óggi, ma si díce che ci sóno cattíve núove.</i> |
| <i>Dóve l'avéte intésó?</i> | <i>In cása d'un amíco e per vía d'úna lèttéra priváta.</i> |

CHAPTER XIX.

THE PREPOSITIONS *DI*, *A*, *DA*.

A thorough acquaintance with these prepositions is absolutely necessary, and therefore requires the attention of the pupil: first, because the English and Italians differ somewhat in the use of them; and, second, because they are the signs which establish the connection between our ideas, and the slightest error in their interpretation would entirely change the sense of a phrase.*

MNEMONIC EXERCISE.

<i>Io sòn DEL vòstro parére,</i>	I am of your opinion.
<i>Vói mi pagáte DI cattiva monéta,⁴</i>	You pay me with ingratitude.
<i>Il móndo va DA sè stéssò,</i>	The world goes by itself.
<i>Si è cacciáto A ridére,⁴</i>	He burst out laughing.
<i>Le Álpi sepáranò l'Itália DÁL- LA Fráncia,</i>	The Alps separate Italy from France.
<i>La pólvère da cannóne fu inven- táta DA un fráte,</i>	Gunpowder was invented by a friar.
<i>Vói non avéte ragióne DA far valére,</i>	You have no good reason to give.
<i>Andáte A vedére che còsa c' è,</i>	Go, see what it is.
<i>Vói mi trattáte per DA piú che sóno,</i>	You do me more honor than I deserve.
<i>Io ho détto DA schérzo e vói fáte dávvéro,</i>	I said it in joke, and you took it for earnest.
<i>Dátemi la mía véste DA cámera e il berrettíno DA nótte,</i>	Give me my night-gown and night-cap.
<i>DÁLL' ópera si conósce il maés- tro,</i>	We know the master by the work.
<i>Siéte vói maritáta o DA mari- táre?</i>	Are you married, or single?
<i>È venúto nessúno A domandáre di me?</i>	Has no one come to ask for me?

* Observe that some of the prepositions govern one, two, or three cases.

PREPOSITIONS IN COMMON USE.

<i>Di,*</i>	of.	<i>Accánto,</i>	aside, about, near, by.
<i>A,†</i>	to, in, at.	<i>Alláto,</i>	" " " "
<i>Da,‡</i>	from, by, on, at.	<i>Attórno,</i>	about, around.
<i>In,§</i>	in, on, upon.	<i>Dattórno,</i>	" "
<i>Con,</i>	with.	<i>Addóssó,</i>	on, upon, about.
<i>Per,</i>	through, by, on account of, in order to, for.	<i>Préssó,</i>	near, almost.
<i>Su,</i>	on, upon.	<i>Appréssó,</i>	" "
<i>Sópra,</i>	" "	<i>Vicíno,</i>	" "
<i>Sotto,</i>	under.	<i>Lúngi,</i>	far, from.
<i>Fra,</i>	amongst, within.	<i>Lontáno,</i>	" "
<i>Tra,</i>	" "	<i>Appo,||</i>	at, with, in comparison with.
<i>Infra,</i>	in, in about.	<i>Verso,¶</i>	towards.
<i>Intra,</i>	" " "	<i>Óltra,</i>	beyond, besides.
<i>Prima,</i>	before.	<i>Óltre,</i>	" "
<i>Dópo,</i>	after.	<i>Lúngo,</i>	along.
<i>Ánzi,</i>	before, in presence of.	<i>Fino,</i>	till, until, as far as.
<i>Innánzi,</i>	" " " "	<i>Sino,</i>	" " " " "
<i>Dinánzi,</i>	" " " "	<i>Infino,</i>	" " " " "
<i>Avánti,</i>	" " " "	<i>Insino,</i>	" " " " "
<i>Davánti,</i>	" " " "	<i>Cóntra,**</i>	against.
<i>Diétro,</i>	behind.	<i>Cóntro,</i>	" "
<i>Didiétro,</i>	" "	<i>A-frónte,††</i>	opposite.
<i>Éntro,</i>	in, within.	<i>Rimpétto,</i>	" "
<i>Déntro,</i>	" "	<i>Dirimpétto,</i>	" "
<i>Fuóra,</i>	out of, without, besides.	<i>Sénza,‡‡</i>	without.
<i>Fuóri,</i>	" " " "	<i>Sálvo,</i>	except, excepted.
<i>Infuóri,</i>	except, excepted.	<i>Eccétto,</i>	" "
		<i>Tránne,</i>	" "

The pupil is requested to commit to memory the phrases given under the various prepositions.

* From the Celtic *de*, a sign of qualification.

† From the Celtic *a*, near, joining with.

‡ From the Celtic *da*, at.

§ From the Celtic *en*, in.

|| From the Latin *apud*, Celtic *ap*, joint, attached.

¶ From the Latin *versus*, Celtic *gwero*, to turn.

** From the Celtic *con*, a sign of opposition; and *trach*, side.

†† From the Latin *frons*, Celtic *fron*, before.

‡‡ And *sénza* and *san* (used by old writers). From the Latin *sine*, Celtic *sy*, want, privation. — *Eachi*.

DI.*

I. *Domandare di uno, domandare la presenza di uno*, to ask the presence of some one; *far d'occhio, fare un cenno d'occhio*, to make a sign of the eye; *far di cappello, fare un saluto di cappello*, to salute with the hat; *dare di penna, dare un colpo di penna*, to efface with the pen; *dare del briccone, dare il titolo di briccone*, to treat as a villain; *punire di morte, punire colla pena di morte*, to punish with penalty of death; *accusare di furto, accusare per delitto di furto*, to accuse of theft.

II. Many adverbial phrases are formed with the preposition *di*; such as *di raro*, rarely; *di soppiatto, di nascosto*, in secret; *di certo*, certainly; *di fresco, di nuovo*, newly; etc.

A.

III. The preposition *a*, in Italian, is a sign of the dative: it is used to mark the object towards which the action or the intention of the subject is directed. It expresses the idea of tendency of action, of attribution, or of proximity to a place or person; as, —

<i>Egli venne a trovarmi,</i>	He came to me.
<i>Mandare a vedere, a cercare,</i>	To send to see, to find.
<i>Avvicinarsi ad uno,</i>	To approach some one.
<i>Appoggiarsi ad uno,</i>	To lean upon some one.
<i>Appoggiarsi al muro,</i>	To lean against the wall.
<i>Vicino al fuoco, al letto,</i>	Near the fire, the bed.
<i>Al tempo di Noè,</i>	At the time of Noah.
<i>Voltarsi ad uno,</i>	To turn to a person.
<i>Andare alla volta di Milano,</i>	To go towards Milan.
<i>Porre mente ad ogni cosa,</i>	To pay attention to every thing.
<i>Passare all'altra parte della strada,</i>	To go on the other side of the street.

It will be seen that all the verbs of motion, which express a direction towards some object, are followed by the preposition *a*.

* The preposition *di* may express a relation of possession, of extraction, or of qualification, as in English.

IV. There are many other expressions in Italian in which the preposition *a* is likewise employed ; such as —

<i>Tagliáre</i> <i>A fétte</i> ,	To cut in slices.
<i>Andáre</i> <i>A dúe a dúe</i> ,	To go two by two.
<i>Morivano</i> <i>A migliaia</i> ,	They died by thousands.
<i>Imparáre</i> <i>A mente</i> ,	To learn by heart.
<i>Stáre</i> <i>ALL' értà</i> ,*	To be upon one's guard.
<i>Andáre</i> , <i>parláre</i> <i>AL búio</i> ,	To walk, to speak in the dark.
<i>Tenéte le máni</i> <i>A vói</i> ,	To keep your hands off.
<i>Stáre</i> <i>A cápo chíno</i> , <i>A bócca</i> <i>apértà</i> ,	To be with the head down, and mouth open.

V. The Italians say, adverbially, *alla sfuggíta*, by stealth ; *all' impazzáta*, foolishly ; *all' impensáta*, suddenly ; *alla rinfúsa*, pell-mell ; *alla peggíto*, at the worst ; *alla méglío*, at the best ; *alla gróssa*, nearly.

DA.

VI. *Da* is the sign of the ablative : it is used to express the point from which persons or things depart ; as, —

<i>Allontanársi</i> <i>DA Parigi</i> ,	To go from Paris.
<i>Liberársi</i> <i>DA un impéño</i> ,	To get out of a difficulty.
<i>I piacéri náscono</i> <i>DAI bisógni</i> ,	Pleasures spring from wants.
<i>Separársi</i> <i>DÁLLA famiglia</i> ,	To separate from one's family.
<i>Astenérsi</i> <i>DAL ridere</i> , <i>DAL par-</i> <i>láre</i> ,	To abstain from laughing, from talking.
<i>Riparársi</i> <i>DAL vénto</i> , <i>DÁLLA</i> <i>pióggia</i> ,	To shelter one's self from the wind and from the rain.
<i>DALL' áño</i> <i>or sin DÁLL' áño</i> <i>scórso</i> ,	Since last year.
<i>La carità comíncia</i> <i>DA sè me-</i> <i>désimo</i> ,	Charity begins at home.
<i>La móglie dipénde</i> <i>DAL maríto</i> ,	The wife depends on her hus- band.
<i>Staccáre úna cósà</i> <i>DA un áltra</i> ,	To detach one thing from another.
<i>Veníre</i> <i>DAL teátro</i> , <i>DA cásà</i> ,	To come from the theatre, from the house.

* *All' értà*. This *all' értà* has given rise to the English word "alert."

<i>Essere incalzato</i> DAL <i>nemico</i> ,	To be pursued by the enemy.
<i>Giudicare</i> DALLE <i>apparenze</i> ,	To judge by appearances.
<i>Andare</i> DA <i>quella parte</i> ,	To go on that side.
<i>Che volete</i> DA <i>me</i> ?	What do you wish of me?
<i>Fare una cosa</i> DA <i>sè</i> , OR DA <i>per sè</i> ,	To do a thing alone, or by one's self.
<i>Guardarsi</i> DA <i>uno</i> ,	To be on one's guard against one.
<i>Distinguere il vero</i> DAL <i>falso</i> ,	To distinguish the true from the false.
<i>Cadere</i> DA <i>cavallo</i> , DALL' <i>albero</i> ,	To fall from a horse, from a tree.
<i>Difendersi</i> DAGLI <i>ipocriti</i> , DAI <i>ladri</i> , DAL <i>nemico</i> ,	To defend one's self against hypocrites, thieves, and enemies.

VII. The verbs *uscire*, *venire*, *muovere*, *levarsi*, to go out, to come, to move, to rise, etc., sometimes take *di* for the sake of euphony, particularly when the article is not used; as, *Esco di chiesa*, *si levò di tavola*, I go out of church, he rose from the table. With the verb *cadere*, the Italians say, *Cadere di mano*,* *di bocca*, to fall from the hand, from the mouth; but with the article, and, above all, in the plural, they say, *Uscir dalla chiesa*, *cadere dalle mani*, to go out of the church, to let fall from the hands.

VIII. "Out of" is translated by *fuor di*, because it sounds better than *fuor da*; as, *Fuor di pericolo*, out of danger.

IX. *Da* is likewise used before words marking the use, employment, or distinction of a thing; as, —

<i>Carta</i> DA <i>scrivere</i> ,	writing-paper.
<i>Carta</i> DA <i>lettere</i> ,	letter-paper.
<i>Acqua</i> DA <i>bere</i> ,	water to drink.
<i>Casa</i> DA <i>vendere</i> ,	house to sell.
<i>Botte</i> DA <i>olio</i> ,	oil-cask.
<i>Camera</i> DA <i>letto</i> ,	bed-chamber.
<i>Ragazza</i> DA <i>maritare</i> ,	a marriageable girl.

* *Mano* admits of various significations in idiomatic phrases. (See list of idioms.)

X. *Da* is employed to express the idea of aptitude, etc. ; as, —

<i>Ármi DA difendérsi,</i>	Arms proper for defence.
<i>Non sòno còse DA dírsi,</i>	They are not things to be said.
<i>L'erráre è DA uómo,</i>	It is human to err.
<i>Uómo DA mólto, DA pòco, DA</i> <i>niénte, DA sténto,</i>	A man fit for many things, for few things, for nothing, for fatigue.
<i>Son còse DA rídere,</i>	They are things to cause laugh- ter.
<i>Non è còsa DA un pári vòstro,</i>	It is not proper for such a man as you.
<i>È una ragázza DA maríto,</i>	A young lady of marriageable age.

XI. *Da* may be used in various other ways ; as, —

<i>Avéte DA fáre?</i>	Have you something to do?
<i>Dátemi DA lavoráre,</i>	Give me something to do.
<i>Veníte quà DA me,</i>	Come here near me.
<i>Díte DA búrla?</i>	Do you say it in jest?
<i>Díte DA véro, or DA vvéro?</i>	Do you speak seriously?
<i>Uómo DA béne, or DA bbéne,</i>	An honest man.
<i>Andáte DAL fornáio,</i>	Go to the baker's.
<i>Andrò DA mia mádre,</i>	I shall go to my mother's.
<i>Vive DA Signóre,</i>	He lives like a lord.
<i>Ha trattáto DA birbánte,</i>	He has behaved like a rogue.
<i>Ègli fa DA dottóre, da médi-</i> <i>co,</i>	He plays the doctor, the phy- sician.
<i>Vì giúro DA galantuómo,</i>	I swear to you upon the faith of a gentleman.

READING LESSON.

Napoleóne andáto a Miláno a fársi incoronáre re d' Itália, vis-
gone
itò l' Università di Pávia. Egli si féce presentáre i professori,
made
e domandò di Scárpa. Gli fu détto che era státo depósto
was said was (had) been deposed
dálla súa cáttedra per non avér volúto prestáre giuraménto
to have wished to take

al nuóvo govérno. Eh! che impórta, riprése Buonapárta, il
replied
 giuraménto e le opinióni polítiche! Scárpa onóra l' Università
 ed il mío státu.

Il nóme sólo di Róma è una stória di maraviglie che scálda il
warms
 pétto ad ógni mortále. Térra dégli éroi, cápo del móndo;
 innánzi a léi sparírono nazióni, pópoli e città famóse, ed élla
before disappeared
 stétte e stà onóre e glória d' Itália, aspettándo che suóni l' óra
stood stands awaiting may sound
 d' úna nuóva grandézza.

Un giòrno Brásidas trovò tra alcúni fíchi sécchi un sórcio, che
found
 lo mórse si fattaménte che lo lasciò andár vía. Voi vedéte,
bit let see
 dísse a chi gli stáva intórno, che non v' è animalétto, il quále,
stood
 per píccolo che sía, non póssa scampár la víta óve ábbia il
may be can save may have
 cuóre di diféndersi da chi l' assále.

EXERCISE FOR TRANSLATION.

1. If you wish to have a faithful servant, serve yourself.
2. "Deliver me from my friends," said a philosopher; "because I can defend myself against my enemies."
3. We should abstain from such truths as have the appearance of falsehood.
4. Amerigo Vespucci, of Florence, made many discoveries in the New World in the year one thousand four hundred ninety-seven. Hence it was called America, from this navigator.
5. Princes ought to punish as princes, and not as executioners.
6. The knowledge of foreign languages serves to correct and perfect our own.
7. The changes of states, far from injuring, often aid in the rapid progress of civilization and the arts.
8. "From the evils which the barbarians brought into Italy," said Varchi, "two good things have come forth,—our Italian language, and the city of Venice."

VOCABULARY.

1. If you wish, *se volete* ; serve yourself, *servitevi da voi*.
2. Deliver me, *liberátemi* ; I can (shall) defend, *difenderò*.
3. We should abstain, *conviene astenersi* ; appearance, *faccia*.
4. Made, *féce* ; hence it was called, *che venne quindi chiamato*.
5. Ought, *débbono*.
6. Our own, *la propria*.
7. Injuring (to injure), *nuocere* ; aid, *gióvano*.
8. Brought, *portáti* ; have come forth, *nacquero*.

CONVERSAZIONE.

<i>Dóve andáte ?</i>	<i>Vádo a teátro.</i>
<i>Con chi andáte ?</i>	<i>Con mio maríto (husband).</i>
<i>Che avéte da fáre,</i>	<i>Non ho niénte da fáre.</i>
<i>Dóve va il Dottóre ?</i>	<i>Égli va in campágná.</i>
<i>Che avéte ?</i>	<i>Ho del caffè e úna focáccia.</i>
<i>A chi sarà dedicáto quéstó mon- uménto ?</i>	<i>Sarà dedicáto a Mozart.</i>
<i>Dóve trováste voi (did you find) i libri ?</i>	<i>Io li trovái súlla távola.</i>
<i>Cóme andávano (went) i fanci- úlli ?</i>	<i>A dúe a dúe.</i>
<i>Sóno le távole e le sédie nélla cámara ?</i>	<i>Sì, sóno nélla cámara.</i>
<i>Veníte da me óggi ?</i>	<i>Non pòsso ; non ésko (go out) di casa.</i>
<i>Che casa avéte ?</i>	<i>Úna buóna casa a tre piáni (floors).</i>
<i>Dátemi di grázia dúe úova.</i>	<i>Non ne abbíamo, ma abbíamo páne e butírro.</i>
<i>Ha égli del pépe ?</i>	<i>Sì, Signóre, ha del pépe, e del sále.</i>
<i>Che voléte fáre ?</i>	<i>Ho intenzíone di andáre al bá- lo, ma andrò príme da mia mádre.</i>

CHAPTER XX.

THE PREPOSITIONS *CON*, *IN*, *PER*.

MNEMONIC EXERCISE.

<i>Io lo vidi co' miei proprj occhi,</i>	I saw him <i>with</i> my own eyes.
<i>Assistetemi cói vostri consigli,</i>	Assist me <i>with</i> your counsels.
<i>La Senna mette foce IN mare,</i>	The Seine flows <i>into</i> the sea.
<i>Léggo PER divertirmi,</i>	I read (<i>for</i>) to amuse myself.
<i>Io appunto ho mandato PER voi,</i>	I have just sent <i>for</i> you.
<i>Egli ha dato in luce un' ópera,</i>	He has published a work.
<i>E famoso PER le sue imprése,</i>	He is famous <i>by</i> his exploits.
<i>Tutti parlavano IN una volta,</i>	They all spoke <i>at</i> once.
<i>Diède un' occhiáta IN giro,</i>	He cast a glance <i>around</i> him.
<i>Io vengo a bella pósta per voi,</i>	I come expressly <i>for</i> you.
<i>Lo faréte con vostro cómodo,</i>	You will do it at your leisure.
<i>È virtù il dir mólto IN pochi détti,</i>	It is a talent to say much <i>in</i> few words.
<i>È cosa che non gli può capír in tésta,</i>	It is something which he cannot understand.
<i>Le selle non son fatte PER gli ásini,</i>	Saddles are not made <i>for</i> asses.
<i>Dice quéllo che gli viène IN bócca,</i>	He said what came <i>into</i> his head.
<i>Quélla donna si adira CON tutti,</i>	This woman gets angry <i>with</i> everybody.
<i>PER carità, non mi precipitate!</i>	For pity's sake, do not destroy me!
<i>È un uomo chiáro PER nobilitá,</i>	He is a man illustrious <i>by</i> his nobility.
<i>Vado ad aspettárvì IN giardíno,</i>	I shall wait for you <i>in</i> the garden.
<i>Vói cercáte d' ingarbugliármì CON parole che non inténdó,</i>	You try to confuse me <i>with</i> words which I do not understand.
<i>Ognún per sè e Dio per tutti,</i>	Every one for himself, and God for us all.

CON (*with*).

I. *Con* is used as in English in such sentences as the following : —

<i>Strignere amicizia CON alcuno,</i>	To make friends <i>with</i> some one.
<i>Egli parla CÒGLI occhi chiúsi,</i>	He speaks <i>with</i> his eyes shut.
<i>Dorme CÒLLA bocca apèrta,</i>	He sleeps <i>with</i> his mouth open.
<i>Parlársi CÒGLI occhi,</i>	To speak <i>with</i> the eyes.
<i>Percuótere COL piéde,</i>	To stamp <i>with</i> the feet.
<i>Far cénno CON LA máno, COL capo,</i>	To make a sign <i>with</i> the hand, <i>with</i> the head.
<i>Díre CON vóce bássa, CON vóce sonóra,</i>	To speak <i>in</i> a low voice, <i>in</i> a sonorous voice.
<i>Lavoráre COL pennéllò, CÒLLO scalpéllò,</i>	To work <i>with</i> pincers, <i>with</i> a chisel.
<i>Fáre una còsa CON piacére, CON facilità, CON difficoltà, CON destrezza,</i>	To do a thing <i>with</i> pleasure, <i>with</i> facility, <i>with</i> difficulty, <i>with</i> dexterity.
<i>Parláre COL cuore in máno,</i>	To speak <i>in</i> an open-hearted manner.
<i>È uscíto COL servitóre,</i>	He has gone out <i>with</i> his servant.

II. In some phrases, the Italians use *con* where the English use *by*; as, *Illustrársi COL sùo mérito*, to make himself illustrious *by* his merit.

IN (*in*).

III. *In* follows a verb when it expresses the existence of an object in or upon another; as will be seen by the following : —

<i>Il pránzo è IN távola,</i>	The dinner is <i>upon</i> the table.
<i>Ponéte víno IN távola,</i>	Put the wine <i>upon</i> the table.
<i>Andáre IN villeggiatúra,</i>	To go <i>into</i> the country.
<i>Èssere IN máre,</i>	To be <i>upon</i> the sea.
<i>Cadére IN térra,</i>	To fall <i>to</i> the earth.
<i>Non ho denári INDÓSSO,*</i>	I have no money about me.
<i>Io non éntro NÉI fátti vóstri,</i>	I do not meddle <i>in</i> your affairs.
<i>Alzársi IN púnta di piéde,</i>	To stand <i>on</i> tiptoe.

* *Indosso* is from *in* and *dosso*, back.

<i>In</i> <i>mía</i> , <i>in</i> <i>sua véce</i> ,	<i>In</i> <i>my</i> , <i>in</i> <i>his</i> <i>place</i> .
<i>Èssere</i> <i>in</i> <i>potére di</i> , <i>èssere</i> <i>NEL-</i> <i>LA cuna</i> ,	To be at the power of, to be <i>in</i> the cradle.
<i>Stàre</i> <i>in</i> <i>piédi</i> <i>in</i> <i>mézzo alla</i> <i>piázza</i> ,	To stand up <i>in</i> the middle of the place.
<i>Tutti</i> <i>gli sguàrdi érano fissi</i> <i>in</i> <i>lui</i> ,	Every look was fixed <i>upon</i> him.
<i>Stàre</i> <i>in</i> <i>città</i> , <i>in</i> <i>villa</i> , <i>in</i> <i>cása</i> ,	To live <i>in</i> the city, <i>in</i> the town, <i>in</i> the house.
<i>Io l' ho gettáto</i> <i>in</i> <i>màre</i> ,	I have thrown him <i>into</i> the sea.
<i>Moríre</i> <i>in</i> <i>età di cento ànni</i> ,	To die <i>at</i> the age of one hun- dred.

IV. *In* elegant style, *in* is sometimes used instead of *cóntro* (against); as, *Vendicàrsi* *in* *úno*, to avenge one's self *against* another; *incrudélire* *NE' sùoi schiàvi*, to be cruel *to* (against) his slaves.

V. It is difficult to know when to use the article with *in*, and when to suppress it; and there can be no positive rules given on this point. We must, however, observe that *in* is generally used without an article for any thing which is, or seems to be, on the surface; as, *Il vascéllo che éra* *in* *màre* *si è róttó* *NEGLI scógli*, the vessel which was *upon* the sea is broken *on* the rocks; *i pésci vívono* *NEL* *màre*, fish live *in* the sea.

PER (*for, by, through, etc.*).

VI. The preposition *per* indicates two distinct connections:—

1. It denotes the idea of passage; as, —

<i>Scrivere</i> <i>PER</i> <i>la pósta</i> ,	To write <i>by</i> post.
<i>Èssere</i> <i>crudéle</i> <i>PER</i> <i>nátúra</i> ,	To be cruel <i>by</i> nature.
<i>Operàre</i> <i>PER</i> <i>interésse</i> ,	To work <i>for</i> interest.
<i>Préndere</i> <i>PER</i> <i>bráccio</i> ,	To take <i>by</i> the arm.
<i>Pagàre</i> <i>cínque frànci</i> <i>PER</i> <i>giór-</i> <i>no</i> ,	To pay five francs <i>a</i> day.
<i>PER</i> <i>pàdre égli è nóbile</i> ,	<i>Through</i> his father, he is of no- ble birth.

PER un século, PER un áanno,	<i>During (for) a year, a century.</i>
Una vóce córre PER la città,	A rumor runs <i>through</i> the city.
Viaggiáre PER la Fráncia,	To travel <i>through</i> France.
Passáre PER la Fráncia, PER la	To pass <i>through</i> France, <i>through</i>
cámara, PER la pórtá,	the chamber, <i>through</i> the door.

2. *Per* serves also to mark the aim or object of a person; as, —

Egli è mórtó PER la pátria,	He died <i>for</i> his country.
Io lavóro PER i miéi scolári,	I work <i>for</i> my pupils.
Fúrono lasciáti PER mórti,	They were left <i>for</i> dead.

VII. We can also say, *nélla città, nélla stráda, in Fráncia*; but the idea of motion is better expressed by the word *per*, rendering the phrase more forcible.

VIII. We also say, —

PER verità, io non lo crédo,	In truth, I do not believe it.
Egli è venúto PER párté di úno,	He came from some one.
Essere PER, or stáre PER,	To be about to.
PER me vi assicúro che,	As for me, I assure you that.
Io ho quel che díte più che PER	I perfectly believe all that you
véro,	say.
Andáte PE' fátti vóstri,†	Let me alone; <i>or</i> , mind your business.
PER quánto si affatíchi, tútto gli	He may tire himself as much
va a vóto,	as he will. nothing succeeds with him.

READING LESSON.

Un giovinóttó avéva i capélli néri e la bárbá biánca. Tútti domandávano la cáusa di un tal fenómeno. Un motteggiátóre rispóse: “Perchè fórsa quel Signóre ha lavoráto pìù vólla mascéll-labored
la che col cervélló.

Giúlio secóndo, in età di 70 ánni, con un élmo in capo montò all' assálto délla mirándola. Si díce che un giòrno, ~~qué-to~~ pápa guerriéro buttásse nel Tévere le chiávi di San Piétro, ~~per~~ non
threw
aver più ad usáre, dicéva égli, che la spáda di San Páolo.

Un buon vécchio párroco di villa, che éra débole di vísta, e
 avéa le dita póco elástiche, stáva leggéndo in púlpito un cápo
was reading
 délla génesi. A quése paróle: "Il Signóre diéde ad Adámo
gave
 úna móglie," voltò dúe págine in úna vólta, e sénza abbadárvi
he turned perceiving it
 lésse tuttavía con vóce fórte e chiára: "Ed élla éra incatramáta
read pitched
 per di déntro e per di fuóri." Quel buon piováno si éra
without. parson

disgraziataménte imbattúto nella descrizióne dell' árca di Noè.
unfortunately lighted upon

Bisógna che l' uómo ábbia tánto sénno da sapérsi accomodáre
 álle costumánze délle nazióni nelle quáli si tróva. Per mancánza
is. want

di un chiódo si pérde il férro ad un cavállo; per mancánza di
lost shoe (iron)

un férro si pérde il cavállo, e per mancánza di un cavállo, ánche
 il cavaliére è perdúto, perchè il nemíco lo sopraggiúnge, l'
succeeded

ammázza, e tútto quése per non avér pósto ménte ad un chiódo
killed put

d' un férro del súdo cavállo.

EXERCISE FOR TRANSLATION.

1. It is a great misfortune not to have wit enough to speak well, nor judgment enough to keep silent.

2. In this world, we ought to be born either a king or a fool: a king, to be able to avenge injuries, and punish the vices of men; a fool, so as not to perceive injuries, or be troubled by any thing.

3. A caricature represented George III. with a very large sleeve, from which Napoleon wished to come out; but, as soon as he put out his nose, George gave him a push to force him back into the sleeve.

4. We shall be measured by the same measure as we measure others.

5. We should be careful not to lose time and words in refuting things evidently false. Zeno denied motion, and Diogenes began to walk without saying a word: Zeno persisted in his paradox, and Diogenes continued to walk.

•
VOCABULARY.

1. To speak, *parlâre*; to keep silent, *stâre zitto*.
2. We ought to be born, *converrébbe nascere*; to be able, *potere*; to avenge, *vendicare*; to punish, *castigare*; to perceive (to know), *conoscere*; or to be troubled, *nè darsi pensiero*.
3. Represented, *figurâva*; *Giorgio*; wished to come out, *voléva uscire*; put out, *sporgéva*; gave, *dâva*; to force him back, *per fârlu tornâr dentro*.
4. Measured, *misurâti*; we measure, *misuriâmo*.
5. We should be, etc., *bisogna guardârsi dal perdere*; in refuting, *nel confutare*; denied, *negâva*; began to walk, *si mise a passeggiare*; persisted, *persistette*; continued, *continuò*.

CONVERSAZIONE.

<i>Che fa il vóstro servo?</i>	<i>Ègli fa un cénno col capo.</i>
<i>Che vùol (wishes) dire?</i>	<i>Che il prânzo è in tavola.</i>
<i>Dov' è la vóstra amíca?</i>	<i>È uscita col servitóre.</i>
<i>Che è cadúto in terra?</i>	<i>Lo scalpéllo con cui lavóro.</i>
<i>Perchè è il Signór M. famóso?</i>	<i>Per le sue ópere letterárie.</i>
<i>Che cosa ha egli fátto?</i>	<i>Ha dato in luce mólte ópere.</i>
<i>L' avéte létte?</i>	<i>Sì, le ho létte con piacere.</i>
<i>Cóme ha egli parláto?</i>	<i>Ha parláto col cuóre.</i>
<i>Dóve státe óra?</i>	<i>Sto in città.</i>
<i>Prestátemi un dóllaro.</i>	<i>Non ne ho in dóssu.</i>
<i>Che si dice del fù Capitáno?</i>	<i>Che egli è mórtu per la pátria.</i>
<i>Perchè lavóra il Signór B.?</i>	<i>Lavóra per suói scolári.</i>
<i>Voléte andâre in véce mia?</i>	<i>Sì, andrò in véce vóstra.</i>
<i>Che chiedéte (demand) vói?</i>	<i>Chiédo danáro in préstito.</i>
<i>È crudéle quést' animále?</i>	<i>Per natúra non è crudéle.</i>
<i>Ha egli compráto úna carrózza?</i>	<i>No, è tróppo aváro per far qués- ta spésa.</i>

CHAPTER XXI.

THE PREPOSITIONS.

(Continued.)

MNEMONIC EXERCISE.

<i>Ciò sia detto FRA di noi,</i>	That may be said among us.
<i>Egli verrà FRA dieci giorni,</i>	He will arrive in ten days.
<i>Che c'è qui DENTRO?</i>	What is that within?
<i>Facciamoci INCÓTRO,</i>	Let us go to meet him.
<i>Io le sedéva ACCÁNTO,</i>	I was seated beside her.
<i>Egli stette alquánto SÓPRA di se,'</i>	He stopped some time to reflect.
<i>Noè nacque PRÍMA del dilúvio,</i>	Noah was born before the flood,
<i>e morì DÓPO il dilúvio,</i>	and died after it.
<i>Venni quèsta máne A càsa vós- tra,</i>	This morning I went to your house.
<i>Non v'è còsa nuóva SÓTTO il sóle,</i>	There is nothing new under the sun.
<i>Élla ha trováto un maríto SE- CÓNDO il súo génio,</i>	She has found a husband ac- cording to her taste.
<i>Nell' invérno si sta béne ACCÁN- TO al fuóco.</i>	In winter, one is well near the fireside.
<i>Bisógna vivere SECÓNDO le leggi dèlla natúra,</i>	We ought to live according to the laws of Nature.
<i>Non vo mái a létto PRÍMA dell' álba,</i>	I never go to bed before day- break.
<i>Il sónno IN SUL mattíno è saluté- vole,</i>	Sleep in the morning is healthy.
<i>Ánimo, Signorína; vién tárdi: levátevi SU,</i>	Come, miss; it is late: get up.
<i>Che avéte fáto INFÍNO ad óra?</i>	What have you done up to the present moment?
<i>Ciascúno è padróné IN càsa súa,</i>	Every one is master in his own house.
<i>Quándo avrò CÁSA MÍA, inviterò tutti i miéi amíci,</i>	When I have a house of my own, I will invite all my friends.

UPON.

I. "Upon" is often translated by *in*; as, —

I will wait for you on the piazza,	<i>Vi aspetterò in piazza.</i>
Ungrateful people write benefits upon the sand,	<i>Gli ingrati scrivono i benefici NELL' arena.</i>
To have no money upon (or about) you,	<i>Non avere danári in dóso.</i>

BETWEEN, AMONG.

II. These prepositions are rendered by *fra* or *tra*, and occasionally by *infra* or *intra*; as, —

Among the people,	<i>FRA (or TRA) il pópolo.</i>
Among men,	<i>FRA (or TRA) gli uómini.</i>
Between these two cities you find three villages,	<i>FRA quèste due città s' incontrano tre paesétti.</i>

III. *Fra* (or *tra*) sometimes expresses "in" or "within"; as, —

I said within myself,	<i>Io diceva FRA me.</i>
God has created the world in six days,	<i>Dio ha creato il móndo IN sei giorni.</i>
He will arrive within two months,	<i>Egli arriverà FRA due mesi.</i>
To live in pleasure, in pain,	<i>Vivére FRA i piaceri, FRA le pène.</i>

UNTIL.

IV. "Until" is translated by *fino* or *sino*; also *insino* or *infino*.

TO or AT.

V. "To" or "at" is rendered by *da* when it signifies going to some one; as, —

I go to my banker's,	<i>Io vo DAL mio banchiére.</i>
You go to your uncle's,	<i>Vói andáte DA vostro zio.</i>
He will send to the baker,	<i>Mànderà DAL fornáio.</i>
Yesterday I went to your house to beg you to call upon me to-day,	<i>Iéri vénni DA vói per pregárvì di passáre óggi DA me.</i>

A casa di, a casa mia, a casa vostra, etc., are also used when we refer more particularly to the house; as, *Voi andate a casa di vostro zio; ieri venni a casa vostra perregarvi di passare oggi a casa mia.*

VI. The following examples illustrate the use of various prepositions:—

At the fireside,	ACCANTO al fuoco.
After dinner,	DOPPO pranzo.
After me,	DOPPO di me.
About the table,	INTORNO alla tavola.
Against me, him,	CONTRO di me, di lui.
Against the enemy,	CONTRO al nemico.
About 3,000 francs,	CIRCA a tre mila franchi.
About three feet high,	ALTO CIRCA, or ALTO INTORNO a tre piedi.
Along the river,	LUNGO il fiume.
According to your opinion,	SECONDO, or GIUSTA al vostro parere.
Before all, before me,	PRIMA di tutto, PRIMA di me.
Before speaking,	PRIMA di, or AVANTI di parlare.
Before daylight,	INNANZI l'alba, or PRIMA dell'alba.
Beyond the sea,	AL DI LÀ dal mare.
Behind the door,	DIETRO la porta, or alla porta.
Before the chimney,	DAVANTI il, or al cammino.
Beyond the Rhine,	DI LÀ dal Reno.
Beside that,	OLTRE a ciò.
Far from the truth,	LUNGI, or LONTANO dal vero.
In the middle of the street,	IN MEZZO alla, or della strada.
In face of, or opposite to,	DIRIMPETTO A, or IN FACCIA A.
Near the bed,	ACCANTO, or VICINO al letto.
Near the sea,	VICINO, or PRESSO al or del mare.
Outside,	PER DI FUORI, or AL DI FUORI.
Out of the house,	FUORI or FUORA di casa.
Towards me, thee,	VERSO or INVERSO a me, a te, or di me.
Towards spring,	VERSO primavera.
Without money,	SENZA danaro.
Within him,	DENTRO, or PER DI DENTRO, di lui.

VII. When the above prepositions are followed by a personal pronoun, the pronoun is often placed before the verb, and the preposition terminates the phrase; as, *Non mi comparite più dinanzi*, appear no more before me.

READING LESSON.

Tasso's last Letter

Che dirà il mio Signór António, quándo udirà la mórte del
will say will hear
 suo Tásso? e per mio avviso nón tarderà móltó la novélla, perchè
will not delay
 io mi sénto al fine délla mia víta, non esséndosi potúto trovár
feel being able
 mái rimédio a quéstá mia fastidiósa indisposizióne sopravvenúta
 alle mólte áltre mie sólite, quási rápido torrénite, dal quále sénza
accustomed
 potére avér alcún ritégno védo chiaraménite ésser rapíto. Non è
defence taken away.
 témpo che io párli délla mia ostináta fortúna, per non díre dell'
speak
 ingrati túdine del móndo, la quále ha pur volúto avér la vittória
 di condúrmi álla sepoltúra mendíco; quánd'io pensáva, che quélla
 glória, che, mal grádo di chi non vuóle, avrà quéstó sécolo da miéi
 scrítti, non fósse per lasciáirmi in alcún módo sénza guiderdóne.
 Mi son fáto condúrre in quéstó Monastéro di Sant' Onófrío, non
to conduct
 sólo perchè l' ária è lodáta da' médici, più che d'alcún' áltra
praised
 páрте di Róma, ma quási per cominciáre da quéstó luógo emi-
 nénte, e cólla conversazióne di quésti divóti Pádri, la mia con-
 versazióne in Cielo. Pregáте Iddío per me: e siáte sicúro che
 siccóme vi ho amáto, ed onoráto sémpre nélla presénite víta, cosí
 farò per voi nell' áltra più véra, ciò che álla non fínta, ma ve-
will do feigned
 ráce carità s' appartíene; ed álla Divína grázia raccomandádo vói,
belongs
 e me stéssó. Di Róma in Sant' Onófrío.

EXERCISE FOR TRANSLATION.

1. The tears of an inheritor are smiles concealed under a mask.
2. Distrust those who love you very much on short acquaintance.

3. Private thieves spend their lives in chains and prisons; public thieves, in the midst of purple and gold.

4. With many people, love of country is none other than to kill and despoil other men.

5. There are some country towns in France where societies meet at six o'clock in the evening, in winter. They seat themselves around the fireplace; and, after the usual compliments, each one goes to sleep. At eight o'clock, one of them sneezes. Then, there is a general movement of surprise. "What is it?"—"Nothing." One of the company takes out his watch, and announces that it is eight o'clock. "Ah! it is not late: we can amuse ourselves a little longer." They sleep again till nine o'clock, when the mistress of the house gives a signal. They rise; they congratulate each other at having been much amused; and each one goes to his own home.

6. "Wit and judgment," says Pope, "are always in opposition to each other, as the husband and wife; although made to live together, and mutually help each other."

7. A preacher displayed all his eloquence in a panegyric upon St. Antonio; and, among the figures of rhetoric with which he embellished his style, there was one wherein he said, "Among what inhabitants of heaven shall I place our saint? Shall it be with angels or archangels? shall it be with cherubims or seraphims? No! Shall I place him among patriarchs, among prophets? No! Neither shall I place him among apostles, nor doctors, nor evangelists." One of his auditors, who was tired of this long declamation, said to him, in rising, "My father, if you do not know where to place your saint, you can put him here; because I am going away."

VOCABULARY.

1. Concealed (which they conceal), *nascóndono*.
2. Distrust, *difidátevi*; love very much, *vógliono grán béne*.
3. Private, *priváto*; spend (pass), *pássano*.
4. Is none other than, *non è áltro che*; kill, *ammazzáre*; despoil, *spogliáre*.
5. There are, *vi sòno*; societies meet, *si va in conversazióne*; at six o'clock, P.M., *álle séi pomeridiáne*; usual, *sóliti*; there is

a general movement, *insorge un móto generále*; takes out, *cáva*; it is not late, *non è tårdi*; to amuse, *trattenére*; they sleep again, *ognúno tórna ad adormentársi*; they rise *tutti si álzano*; they congratulate each other, *si rallegrano*.

6. Although made, *benchè fátti*; to live together, *tenérsi compagnia*; to help, *ajutáre*.

7. Displayed, *sfoggiáva*; to embellish, *ornáre*; to place, *collocáre*; neither, *neppure*; declamation, *filastrócca*; if you do not know, *se non sapéte*; you can put him here, *ponételo pur quí*; because, *chè*; I am going away, *io vado vía*.

CONVERSAZIONE.

Che cosa avéte?

Díte da véro, o díte da búrla?

Dov' è il mio páne (roll) imbutirráto (buttered)?

Che fétero (do) quéi poveríni cólle lágrime in sugli ócchi?

Fra quáli déi celesti abitatóri fu collocáto San' António?

Ho io lasciáto (left) il mio bastóne quí?

Chi è felice?

Qual è quell' animále, che va (goes) con quáttro piédi, pói con dúe, ed in último con tre?

Una bottíglia di víno.

Da véro; non ischérzo.

Non so, vado nélla cucína per cercárló.

Chiésero aiúto col piánto e cólle strída.

Amíco mío, non è importánte di saperlo.

Vói lo lasciáste da mia sorélla.

Vói ed ío, perchè non ci mánca (fails) un amíco sincéro.

È l' uómo, che da bambíno va carpóni con le máni e co' piédi, e cósí con quáttro piédi, pói rítto su dúe piédi, ed in vecchiája con tre, perchè va col bastóne.

CHAPTER XXII.

THE VERBS *ÉSSERE* AND *AVÉRE*.

MNEMONIC EXERCISE.

<i>Non c' è témpo da pérdere,</i>	There is no time to lose.
<i>Non c' è cárne senz' óssa,</i>	There is no meat without bones.
<i>Avéte vói in prónto la monéta?</i>	Have you the money ready?
<i>Non bisógna avérsela a mále,</i>	You must not take it ill.
<i>Io v' ho cára quánto sorélla,</i>	I cherish you as a sister.
<i>Perchè avéte cosí frétta?</i>	Why are you in such a hurry?
<i>Compráte délla légna; perchè in</i>	Buy more wood; for there is
<i>cantína non ce n' è piú,</i>	no more in the cellar.
<i>Se non avéte che fáre, veníte</i>	If you have nothing to do, come
<i>méco,</i>	with me.
<i>Tócca a vói a copríre i miéi</i>	It is for you to conceal my
<i>difétti,</i>	faults.
<i>Ora toccherà a me a raccon-</i>	Now it is my turn to adjust the
<i>ciarla,¹</i>	affair.
<i>Non ho piacére di viaggiáre di</i>	I feel no pleasure travelling by
<i>nótte,¹</i>	night.
<i>Con chi l' avéte? Io non l' ho</i>	With whom are you displeased?
<i>con nessúno,</i>	I am displeased with no one.
<i>Vi sónó grán. ribáldi in quésto</i>	There are great villains in this
<i>móndo,</i>	world.
<i>Non si può dáre un cuóre piú</i>	There cannot be a more per-
<i>perfído,</i>	fidious heart.
<i>Abbiamo a discórrere a quáttro</i>	We must speak of that to-
<i>ócchi,¹</i>	gether tete-a-tete.
<i>Ho incontráto due giòrni fa</i>	Two days ago I met your cous-
<i>vóstro cugino,</i>	in.
<i>I béni del móndo sónó in máno</i>	The riches of this world are in
<i>délla sórte,</i>	the hands of fate.
<i>A vói tócca il dir práma il vós-</i>	It is for you to give your ad-
<i>tro parére,¹</i>	vice first.
<i>Égli non è in grádo di fár quésta</i>	He is not in a position to in-
<i>spésa.</i>	cur this expense.

ÉSSERE, TO BE.

I. This verb is very much used in Italian, by its forming the passive, which predominates in that language. 1st, It is its own auxiliary in compound tenses; as, *Io sono stato*, I have been: 2d, The past participle *stato* agrees in gender and number with its subject; as, *Élla è stata*, she has been; *noi siamo stati*, we have been.

II. When *essere* is used impersonally, it agrees with the subject which follows it; as, *È un ora*, it is one o'clock; *sono le undici*, it is eleven o'clock.

III. The verb *venire* is very often used for *essere*.

IV. The Italian expression *essere per*, or *stare per*, signifies "to be upon the point of;" as, *Io sono, or io sto per ammogliarmi*, I am about to marry.

V. In the phrases "there is," "there are," "there was," etc., the Italians use *ci* and *vi* (there), abridged from *quinci* and *quivi*. *Ci* denotes proximity, and *vi* a more distant place; as, —

There is, was, etc.,

There are many people who wish to learn much without study,

V'è, or c'è; v'era, or c'era, etc.

Vi sono molti che vorrebbero imparare molto senza studiare.

VI. *Ci* and *vi* are changed into *ce* and *ve* when it is necessary to use the indefinite pronoun *ne* (of it, of them), etc.; as, —

Non ce n'è più, or non ve n'è più, There are no more of them.

Non ce n'è più, etc., There is no more of it.

VII. To express "it is ten years since," etc., the Italians say, "*Dieci anni fa*, or *dieci anni sono*;" and for "it is an hour," "a week," "a month," "two centuries," etc., they say *un' ora fa*, *una settimana fa*, *un mese fa*, *due secoli fa*. "There is," "there are," is occasionally rendered by *vi ha*, or *hàvi*.

VIII. *Avére* (to have), besides being the auxiliary of active verbs as in English, is used idiomatically in the following phrases:—

To be judicious,	<i>Avér giudizio ; avér cervèllo.</i>
To be ready,	<i>Avére in prònto ; avére a máno.</i>
To be thirsty,	<i>Avér sète.</i>
To be hungry,	<i>Avér fàme.</i>
To be hot,	<i>Avér càldo.</i>
To be satisfied with,	<i>Avér càro di.</i>
To cherish some one,	<i>Avér càro ùno.</i>
To remember,	<i>Avére a mènte.</i>
To be in a hurry,	<i>Avér frétta.</i>
To be cold,	<i>Avér frèddo.</i>
To be ill,	<i>Avér màle.</i>
To be ashamed,	<i>Avér vergógna.</i>
To take a thing ill,	<i>Avér per màle.</i>
To be afraid,	<i>Avér paura.</i>
To be charmed,	<i>Avér gùsto ; avér piàcere.</i>
To be in possession of,	<i>Avére in máno.</i>
To have knowledge of,	<i>Avére conoscénza.</i>

READING LESSON.

Sedúta un po' in dispárte, cólla frònte bássa e le máni intrecciáte sùlle ginócchia, stáva piangéndo chéta, la pòvera Laudómia. Le sùe guánce in quèsti mési s' éran affiláte e fátte pàllide, che quel vivér sèmpre in agitazióne, quel dovér ad ógni óra temére le giungésse l' avvíso che Lambérto éra rimásto uccíso, esauríva in léi a pòco a pòco la víta. Ed óra, dòpo quèsta ròtta, délla quále s' ignorávano i particolári, ed in cúi si sapéva però quási 3,000 persóne avér perdúta la víta, rimanér col treméndo dúbbio s' égli fósse vívo o mórtó! Non avér módo di uscírne, non sapére a chi domandárne! "Oh! pensíamo," dicéva, "s' égli non si sarà gettáto nel maggiór pericólo! s' égli avrà volúto staccársi dal fíanco del Ferrúccio! Oimè! Oimè! ch' io non ábbia pròprio a vedérlo mái più?"

Le cognáte, le nipóti e gli áltri tútti di quélle tre càse che formávano úna sóla famíglia, la venerávano più che sorélla e zía, e la chiamávano l' Améda, nóme antíco, venúto dal latíno *Amita* (che vùol dír zía), e tuttóra vívo nel contádo délla Briánza.

EXERCISE FOR TRANSLATION.

1. There was in Athens a very opulent miser, who troubled himself very little about being the talk of his fellow-citizens. "People may hiss me," said he; "but I am not angry: for, when I am at home, I rejoice at the sight of my crowns."

2. Wherever there are tears to be dried up, you will be sure to meet a woman.'

3. There are men on whom is imprinted the whole character of their nation.

4. Unhappily, it is but too true, that no nation can flourish without vices. If it were not for ambition or cupidity, there would not be a single man who would wish to take charge of the government of others. Take vanity away from women, and the fine manufactures of silk and lace, which furnish labor (cause to live) to so many thousands of artisans, would cease (would be no more). If there were no thieves, lock-makers would die of hunger. Thus good and evil are always found together.

5. Always live as if you were old, in order that you may never repent having been young.

6. There are men who know neither how to speak nor to be silent.

7. An old woman asked Mahomet what it was necessary to do so as to go to Paradise. "My dear," said he, "Paradise is not for old women." The good woman began to weep; and the prophet said, to console her, "There are no old women there, because they all become young again."

8. Dolabella said to Cicero, "Do you know that I am only thirty years old?" — "I ought to know it," said Cicero; "because you have been telling it to me these ten years."

9. If princes were obliged to combat hand to hand, there would be no more wars.

VOCABULARY.

1. *Aténe*; who troubled himself very little, *che si dáva póca bríga*; hiss, *fa le fischiáte*; I rejoice, *mi rallegro*.

2. Wherever, *dovúnque*; to dry, *asciugáre*.

3. Imprinted, *impréso*.

4. Unhappily, etc., *è cósá disgraziataménte pur véra*; can flourish, *può ésser flórida*; if it were not, *se non fósse*; would wish, *avésse vóghia di*; to take charge, *incaricársi*; take away, *togliéte vía*; manufacture, *fábrica*; cause to live, *dánno da vivére a*; would die, *morirébbero*.

5. If you were, *se fóste*; may never repent, *vi abbiate a pentíre mái*.

6. To be silent, *stáre zítí*.

7. Old woman, *vécchia*; asked, *domandáva*; *Inacómétto*; it was necessary, *convenisse*; to go, *per andáre*; *paradiso*; my dear, *cára mía*; began to weep, *si cacciò a piángere*; to console, *racconsoláre*; become young, *ritórneránno giòvani*.

8. *Dolabélla*; *Ciceróne*; only, *solaménte*; I ought to know it, *io débbo sapére*; because, *perchè*; telling, *andáte dicéndo*.

9. Were obliged to, *dovéssero*; combat, *pugnáre*; hand to hand, *a córpo a córpo*.

CONVERSAZIONE.

Dov' è la Luísa?

È rimásta a casa.

Perchè?

Perchè è un póco infreddáta.

Louísa, che hai?

La mámma stà (is) mále.

Che còsa ha?

Ha una gróssa febbre.

Bevéte (drink). È dólce abbastánza?

Sì, è buoníssimo.

Che cos' è quéstá nóstra víta!

Un sógno, sognámo in páce.

Quánti ánni sóno che siéte fuóri di pátria?

Sóno ormái quíndici ánni?

Figliuóli miéi, avéte appetíto?

No, cára mádre.

Voléte (will you) bére (drink)?

Prenderémo (we will take) una limonáta.

È mórtá la Signóra?

Sì, la Signóra María è mórtá.

È la Giukiétta?

È desoláta. Il súo vívo dólóre mi lácera (pierces) l' ánimó.

*Avéte studiáto la vóstra lezióne di música? Avéte fáttó eser-
cizio?*

Mi son leváto quéstá mattína álle sétte, e non, mi sóno più móssa (moved) dal piano-fórte.

Potréi (could I) vedér-la?

*Sì; se voléte entráre un mó-
ménto, ma non le díte (say)
nùlla.*

CHAPTER XXIII.

THE VERBS AND THEIR SYNTAX.

MNEMONIC EXERCISE.

<i>Cóme ve la passáte, caríno?'</i>	How goes it with you, dear?
<i>Io sto ascoltándo: non mi muóvo,</i>	I listen: I do not move.
<i>Amico, gettáte vía la fática,</i>	Friend, you lose your labor.
<i>Veníte púre avánti,</i>	You can likewise enter.
<i>Che cosa díte?</i>	What do you say?
<i>Tiráte vía, gocciónone!</i>	Go away, great fool!
<i>Io stáva scrívéndo úna lèttera,</i>	I was about writing a letter.
<i>Comportátevi béne, e saréte ben</i>	Behave well, and everybody
<i>volúto da tútti,</i>	will love you.
<i>Da alcúni filósofi si créde che</i>	Some philosophers believe that
<i>la víta sia un sógno,</i>	life is a dream.
<i>Vi sóno talúni che vánno sèmpre</i>	There are people always occu-
<i>macchinándo dèlle novità,</i>	pied in manufacturing news.
<i>Che cosa impedísce all' uómo di</i>	What prevents man from being
<i>esser felice?</i>	happy?
<i>Pióve, tuónà, e baléna, in un</i>	It rains, thunders, and lightens,
<i>púnto,</i>	all at once.
<i>Méntre státé pranzándo scriverò</i>	While you dine, I will write to
<i>állo zío,</i>	my uncle.
<i>Che andáte facéndo cosí per</i>	What are you doing so early?
<i>témpo?</i>	
<i>Non parlár mái sénza avér</i>	Never speak without reflection.
<i>pensáto,</i>	
<i>È cosa che si díce da alcúni,</i>	There are some persons who
	speak of it.
<i>Muóve più l' interésse próprio</i>	One's own interest is always
<i>che l' altrúi,</i>	more touching than that of
	others.
<i>Non ho godúto un' óra di béne,</i>	I have never enjoyed a mo-
	ment's happiness.
<i>Appéna mi víde tirò vía súbito,'</i>	He no sooner saw me than he
	ran away.

The verbs in the infinitive are easily recognized in Italian by their terminations, namely, in ARE, ERE, IRE; as, *amâre*,* to love; *vedére*, to see; *finîre*, to finish. Many verbs have two terminations for the infinitive: some end in *ere* or *ire*.

In Italian, the infinitive, when preceded by the definite article, has the nature of a noun; as, *È proibito il far mâle*, it is forbidden to do evil.

GENERAL RULES.

I. The word *via* (which signifies "way," "street") is placed after certain verbs of motion; as, —

<i>Levâr via,</i>	to take away.
<i>Portâr via,</i>	to carry away.
<i>Andâr via,</i>	to go away, etc.

II. The passive form of the verb, as we have already stated, is much used in Italian; particularly in didactic, poetic, and historic styles. The active form becomes passive by changing the construction of the phrase: the subject becomes the regimen, and takes the preposition *da*: the verb takes the addition of *si*, which is a sign of the passive; or it is conjugated through all its tenses with the verbs *essere* or *venîre*; as, Everybody says, *si dice da tutti*, è *détto da tutti*, or *vién détto da tutti*; the people fear war, *la guérrea è temûta dal pópolo*.

III. There are many impersonal verbs † in Italian; among which are the following:—

<i>Albéggia,</i>	the day appears.	} it drizzles: it rains in small drops.
<i>Raggióvna,</i>	" " "	
<i>Annóttâ,</i>	it is growing dark.	
		<i>Piovígginâ,</i>
		<i>Lámica,</i>
		<i>Sprúzzola,</i>

* The verbs of the first conjugation — which ends in ARE — amount to more than four thousand: among them, only about thirty are irregular.

† The impersonal verbs may be divided into proper and improper. The proper are those which have only the third person singular throughout all their moods and tenses; as, *Si fa oscúro*, it grows dark; *tempésta*, it hails. The improper are those which are not impersonal by themselves, but only occasionally used in an impersonal signification; as, *Convienê*, it is proper; *bisógna*, it must.

<i>Balena,</i>	it lightens.	<i>Accade,</i>	it happens.
<i>Lampéggia,</i>	" "	<i>Avviene,</i>	" "
<i>Piove,</i>	it rains.	<i>Interviene,</i>	" "
<i>Névicæ,</i>	it snows.	<i>Pare,</i>	it appears.
<i>Tuóna,</i>	it thunders.	<i>Sembra,</i>	it seems.
<i>Grándina,</i>	it hails.	<i>Disdice,</i>	it does not become.
<i>Géla,</i>	it freezes.	<i>Bisogna,</i>	it is necessary.

IV. Impersonal verbs are used in the plural when the noun which follows them is plural ; as, —

<i>Accadono strane cose,</i>	Strange things happen.
<i>Sono le sei,</i>	It is six o'clock.

V. All the impersonal verbs are conjugated in their compound tenses with *essere* ; as, *È tonato, è piovuto*.

VI. Many of these verbs are conjugated with the personal pronouns ; as, *Mi pare*, it seems to me ; *mi dispiace*, I am sorry.

REMARK. — In most languages, many verbs are used with an idiomatic turn very different from their proper signification.

VII. The verbs *venire* and *volere*, for instance, do not always answer to the English verbs "to come" and "to be willing:" but the former is sometimes used instead of the verb *essere* (to be) ; and the latter, being preceded by the particles *ci*, *vi*, and unipersonally employed, has the same meaning as the verb *bisognare* (must or to be necessary) ; as, —

<i>Mi vien detto così,</i>	I am told so.
<i>Ci vuol pazienza,</i>	We must have patience.

VIII. The verb *dovere* is expressed in English by the verb "to owe" when it means *to be a debtor*, and by the verb "to be obliged" when it signifies *duty* or the necessity of doing an action. It is also used instead of the verb *bisognare*, in the signification of "must;" as, *E' gli doveva trecento fiorini*, he owed him three hundred florins.

IX. The English verb "to be," used in the sense of "to be one's turn," "business," or "duty," is rendered in Italian by the verb *toccare*, in the signification of "to belong;" as, —

<i>Tocca a me a giuocare,</i>	It is for me to play.
<i>Tocca a lui a leggere,</i>	It is for him to read.

X. The verb "to think," used in English in the sense of "to believe" or "to suppose," is translated into Italian by the verb *credere*; and, when in the sense of "to reflect" or "meditate," by the verb *pensare*.

XI. The verb "to know" is translated by the verb *sapere* when intellectual knowledge is meant, and by the verb *conoscere* when personal knowledge derived from the evidence of one of our senses is intended.

XII. The pronouns *mi*, *ti*, *ci*, *ne*, etc., are often used as expletives* with certain verbs; as, *Io mi son presa la libertà di scrivervi*, I have taken the liberty to write to you.

XIII. The verbs *dovere*, *potere*, *sapere*, *volere*, sometimes form their compound tenses with *essere* when followed by an infinitive; as, *Io non son potuto venire*.

XIV. The verb *suonare*, or *sonare*, is used in the sense of to play on an instrument; as, *Suona il violino, suona il corno da caccia*.

XV. The verbs *avvertire* and *badare* (to take care) are followed by a negation; as, *Avvertite or badate di non ingannarvi*, take care not to deceive yourself.

XVI. The verb may be placed before or after the subject, according to the dominant idea of either verb or

* Expletives are particles which give strength and energy. They are *bene*, *si bene*, *pura*, *tutto*, *mi*, *ti*, *poi*, *altrimenti*, *ci*, *già*, *via*, *vi*, *mai*, *egli*, *si*, *bello*, *non*, *ne*; as, —

Il vostro vestito è bello e fatto,

Your suit of clothes is finished.

Son tutto stanco.

I am tired.

Che tempo fa egli?

What is the weather?

Egli è più dotta ch'io non credeva,

He is more learned than I thought.

subject. This inversion sometimes gives great effect, particularly to poetry. We may see it in Tasso : —

GIÀCE l' álta Cartágo; appéna i ségni
Dell' álte súe ruíne il lído sérba,
MUÓIONO le città; muóiono i régni, etc.

REMARKS.

1. The verbs ending in CARE and GARE, as *predicáre*, *spiegáre*, take *h* in those tenses in which *c* and *g* would precede *e* or *i*, so as to preserve the hard sound of the infinitive. (See conjugation of *cercáre*.)

2. Students should be careful to notice the difference between the imperfect and perfect-definite tenses of Italian verbs. The *imperfect* expresses an action not accomplished during the time of another past action, or the repetition of an action, and may be known by its making sense with the auxiliary *was*. The *perfect-definite* expresses an action entirely past; as, I *was going* to your sister when I *saw* you, *io me ne* (imp.) *ANDÁVA da vostra sorella, quando io vi* (perfect) *VIDI*; I *went* almost every night to pay a visit to the famous Schiller, *io ANDÁVA quási ogni sera a far visita al celebre Schiller*.

READING LESSON.

Éra intáto compársa la Caterína con quálche cosarélla per céna: e chi non avésse sapúto che la casa éra andáta a sácco, l'avrébbe indovináto vedéndo quéll'imbandigióne, che tútta consistéva in un' insaláta, un pézzo di cácio, e dúe pan néri, che l'úno neppúr éra intéro. La póvera dóнна, scúra e macilénta in víso, cógli ócchi gónfi e róssi, apparecchiáva sénza parláre, e mettéva ógni tánto, lúngghi sóspiri; e dópo quélle prime e brévi paróle, nessúno aprì più bócca, e rimasér pensósi, sedéndo su úna pánca che éra tútt' in giro confitta nel múro: e quéstó silénzio paréa tánto piú mésto, che nessúna vóce, nessúno strépito s'udíva neppúre, al di fuóri, benchè fóssero nel cuór délla térra, póco lontáni di piázza. Il cánto d'un gállo o l'abbaiár d'un cáne avrébber alméno dáto ségno di cósá víva; ma quel desoláto bórgo avéva aspétto di cimitéro. — D'AZÉLIO.

EXERCISE FOR TRANSLATION.

The Stranger and the Guide (seated on the top of the Coliseum).

1. *S.* — As I just now observed, as we climbed up here, the name of Rome awakens the most agreeable sensations.

2. *G.* — It is because you have read so much, sir: besides, you know Latin, and then you have travelled much.

3. *S.* — Two years of travel have profited me much more than eight years of Latin. I have studied nature: I have freed myself from my prejudices, and from the false national love which makes us so unjust towards our fellow-creatures.

4. *G.* — What think you, then, of Italy?

5. *S.* — Italy has conquered the world by her arms; she has enlightened it by her sciences; civilized us by her fine arts; governed by her genius; and, far from succumbing under the redoubtable blows of barbarians, she has triumphed over them, forcing them to lay down their ensanguined arms at her feet.

6. *G.* — Very true; and you cannot mention another nation which has held its conquests so long as Italy.

VOCABULARY.

1. We climbed, *salivámo*; awakens, *désta*.

2. Read, *létto*; travelled, *viaggiáto*.

3. Profited, *giováto*; studied, *studiáto*; have (am) freed, *sóno spogliáto*; fellow-creatures, *símile*.

4. Think, *pensáte*.

5. Conquered, *conquistáto*; enlightened, *illumináto*; civilized, *ingentilíto*; governed, *governáto*; far from succumbing, *non che soggiacére*; triumphed, *trionfáto*; forcing (constraining them), *costringéndoli*; ensanguined, *insanguináti*.

6. You cannot mention (cite), *vossignoría non può citáre*.

CONVERSAZIONE.

Avéte camére da affittáre (to let)? *Si, Signóre, ne ho várie.*

Vorréi un appartaménto.

Con móbili o sénza móbili?

Lo vorréi (should like) *smobigliáto.*

Pensáte di trattenervi (to remain) *mólto?*

Non più che l'invéerno.

E al partíre?

Al partíre rivenderò (I will sell again) *la mobíglia.*

Non ne caveréte un tézzo del cósto.

*Allora è mégljo trováre una
buóna padróna ed un bell'
appartaménto.*

Andiámo a vedére.

Che móbili ha élla?

*Il létto è la còsa principálissi-
ma.*

*La càmera rispónde sùlla strá-
da?*

*Desidéra vedére un' áltra stán-
za?*

Che si dice dell' ostinazióne?

Che ci vuóle in tutte le còse?

Quándo è più lúcido il sóle?

Che voléte amico mio?

*Che bisógna fáre per godére
buóna salúte?*

Che sta facéndo quèst' uómo?

Che còsa è pazzía?

*Vi condurrò io dálla Signóra
Bianca; élla è persóna gen-
tilíssima e discrèta.*

La situazióne è bellíssima.

*Ha móbili di mógano (mahog-
any), e tappéti di lúso.*

*Non potéte desiderárne un migli-
óre.*

No Signóre, da nel giardíno.

No, crédo che il létto sia buóno.

*Non si trátta adéssó che del
prézzo.*

*Si dice che l' ostinazióne è peg-
giór di tutti i peccáti.*

*In tutte le còse ci vuóle la mo-
derazióne.*

*Dópo una burrásca è sémpré
più lúcido il sóle.*

*Vógljo più che vói potéte dár-
mi.*

Bisógna vivere parcaménte.

*Sta ragionándo per passáre il
témpo.*

*Lo sperár sémpré nell' avventúre
e pazzía.*

CHAPTER XXIV.

THE VERB: THE SUBJUNCTIVE MOOD.

MNEMONIC EXERCISE.

<i>Gli comandò che parlasse,</i>	He ordered him to speak.
<i>Dúbito che l'óra sia tarda,</i>	I fear that it is late.
<i>Dútegli ch'egli faccia come vuole,</i>	Tell him to do as he likes.
<i>Non so se io debba dir di sì o di no,</i>	I do not know if I ought to say yes or no.
<i>Quánd'anche io lo sapessi, non ve lo direi,</i>	Even if I knew it, I would not tell you.
<i>Si dà per sicuro che la pace sia fatta,</i>	We are assured that peace is made.
<i>Bisogna che gli scrivate voi stesso,</i>	It is necessary that you write to him yourself.
<i>È il più brávo uómo ch'io abbia mai conosciuto,</i>	He is the most honest man that I have ever known.
<i>Benchè sia difficile, bisogna però vincere se stesso,</i>	Although it is difficult, we must conquer ourselves.
<i>Ègli lo dice perchè non diate a me la colpa,</i>	He says it that you may not blame me.
<i>Io gli dissi che come gli piacesse le rispondesse,</i>	I told him that I would answer her as he might please.
<i>Pare ch'ella si faccia ognór più bella,</i>	She seems to be continually growing handsomer.
<i>Gli dissi che facesse come volesse,</i>	I told him to do as he pleased.
<i>Se io avessi studiato, sarei dótto,</i>	If I had studied, I should be learned.
<i>Può essere ch'io parta dománi,</i>	It is possible that I may leave to-morrow.
<i>Se tu sapessi quánto io t'ámo!</i>	If thou knewest how much I love thee!
<i>Vénne da me e mi domandò chi fossi, e dove andassi,</i>	He came to me, and asked me who I was, and where I was going.

THE SUBJUNCTIVE MOOD.

Every proposition is either positive or doubtful.

I. The positive indicates that the thing positively exists ; that the action is done in an absolute manner. This proposition is expressed by the *indicative* mood ; as, *Io parlo*, I speak ; *io parlava*, I was speaking.

II. The doubtful proposition, on the contrary, is expressed by the subjunctive mood, and serves to indicate the possibility or doubt of a thing existing : it shows that the existence of the action is conditional and relative, because it depends on an antecedent proposition, expressed or understood ; as, I wish to write, *io vóglío scrívere*, is positive, and in the indicative mood ; I wish that you would write, *io vóglío che voi scríviate*, is doubtful, depending on the will of another, and therefore put in the subjunctive.

III. The verb is used in the subjunctive after all verbs that signify *asking, entreating, suspecting, wondering, rejoicing, grudging, supposing, hoping, imagining, conjecturing, intimating* ; after all verbs expressive of *desire, will, command, permission, prohibition, fear, belief* ; after all verbs implying *doubt, ignorance, uncertainty, or future action* ; and after all verbs used with a negative ; as, —

<i>Per amor di te ti prégo (che)</i>	For your sake, I beseech you
<i>te ne rimángi,</i>	to desist.
<i>Che vuoi tu ch' io sappia?</i>	What do you think that I
	know?

IV. Some of these verbs, however, appear sometimes to be used indiscriminately, either in the indicative or in the subjunctive mood : but it is not so in fact ; for, when they are so used, each mood expresses the action in a different manner, as may be seen in the following examples : —

<i>Voglio sposare una donna che mi piace,</i>	I wish to marry a woman whom I like.
<i>Voglio sposare una donna che mi piaccia,</i>	I wish to marry a woman whom I may like.
<i>Vado cercando uno che mi vuol bene,</i>	I am seeking one who is fond of me.
<i>Vado cercando uno che mi voglia bene.</i>	I am seeking one who may be fond of me.

In which, in the first instance, being certain of the existence of the action expressed, we use the indicative ; and, in the second, we use the subjunctive, because the existence of the action is not certain, but doubted or desired.

V. After *sembrare*, *parere*, *bisognare*, or any other impersonal verb, the subjunctive is always used ; as, —

<i>Bisogna che voi partiate domani,</i>	You must go away to-morrow.
<i>Mi sembrava che avesse voglia di ridere,</i>	He appeared as if he had a wish to laugh.
<i>Parévami che ella fosse più bianca che la neve,</i>	She appeared to me to be whiter than snow.

VI. The verb is also used in the subjunctive after the relative pronoun *che*, following a comparative or a superlative ; as, —

<i>Bella quánt'áltra donna (che) fosse mái in Firenze,</i>	As handsome as any other lady in Florence ever was.
<i>È la migliore ópera che sia comparsa,</i>	It is the best work which ever appeared.

VII. And after the relative *quale*, not used in an interrogative manner ; as, —

<i>Una parte quale volésse regerebbe,</i>	He might govern such a part as he should wish.
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OF THE TENSES OF THE DEPENDENT VERBS IN A COMPOUND SENTENCE.

VIII. When, in a compound sentence, the principal verb is in the present of the indicative, or in the future, the dependent verb must be put in the *present* of the

subjunctive, if we mean to imply the present or future time; and in the *imperfect* of the subjunctive, if we mean to imply the past; as, —

<i>Crêdo mi portásse amóre,</i>	I believe that he loved me.
<i>Io crêdo omái che mónti e piág-</i>	I believe, that, by this time,
<i>ge sáppian di che témpa sia</i>	mountains and plains know
<i>la mia víta,</i>	what is the condition of my
	life.

IX. When the dependent verb expresses an action which may be done at all times, it may be put either in the *imperfect* or the *present* of the *subjunctive*, although the principal verb be in the perfect-indefinite of the *indicative*; as, —

<i>Iddío ci à dato la ragióne affin-</i>	God gave us reason in order
<i>chè ci distinguíamo, or ci dis-</i>	that we might distinguish
<i>tinguéssimo, dagli animáli,</i>	ourselves from animals.

X. In suppositive or conditional phrases, the *imperfect* of the *indicative* in English — *had, was, or were* — is rendered in Italian by the *imperfect of the subjunctive*; as, —

<i>Se io avéssi quésti denári, glièli</i>	If I had this money, I would
<i>presteréi incontanén-te,</i>	lend it to you immediately.
<i>Chi starébbe méglío di me, se</i>	Who would be more happy than
<i>quéi denári fósser miéi?</i>	I, if that money was mine?

REMARK. — Some conjunctions require the subjunctive mood; as, *Affinchè*, in order that; *benchè*, though; *senza chè*, without; *dato chè*, suppose.

READING LESSON.

È còsa rára che s'incontri un giureconsúlto che lítighi, un médico che prénda medicína, e un teólogo che sia buón cristiáno.

Flechier éra figlio d'un droghiere. Dicono che in un moménto di malavógli-a, un véscovo gli rimproverásse la viltà dei suói natáli, e che Flechier gli rispondésse: Monsignóre, v'è quèsta differénza fra vói e me, che se vói fòste náto nélla bottéga di mia pádre vi saréste ancóra.

Tre giòrni dópo la mórtè di Caterína di Fráncia, il predicatoré Lincestre cosí dall'álto del pér-gamo la raccomandáva ágli

astánti: "La Regína mádre è mórtá, la quále, vivéndo, fèce móltó, mále, e per me crédo móltó piú mále che béne. In quést' óggi si presénta úna difficoltà, che consísté in sapére se la chiésa cattólica déva pregáre per léi che visse tánto mále, e cosí spésso sosténne la eresía, quantúnque si díca che in último síá státa con nói, e non ábbia acconsentíto álla mórté déi nóstri príncipi. Su dí che ío dévo dírví, che se voléte recitárlé un páter ed áve cosí a casáccio, fáte vói; varrà per quéllo che può valére: e lo rimétto alla vóstra libertà."

EXERCISE FOR TRANSLATION.

1. As a countryman was one day walking in the streets of Paris, he passed by a broker's shop; and, not seeing any thing but a man occupied in writing, he was anxious to know what business he did. He entered, and asked what they sold. "Asses' heads," answered the money-changer. "You must do good business," immediately replied the countryman, "since you have only your own left."

2. Semiramis ordered the following inscription to be engraved upon her tomb: "Let the king who has need of money demolish this tomb, and he will find a treasure." Darius caused the tomb to be opened: instead of money, he found this other inscription: "If thou hadst not been a bad man, and of insatiable avarice, thou wouldst not have disturbed the ashes of the dead."

3. A Turkish ambassador asked Lorenzo de Medecis why they did not see as many fools in Florence as in Cairo. Lorenzo pointed to a monastery, and said, "See where we shut them up."

4. A man having consulted the philosopher Bias, to know if he should marry, or lead a life of celibacy, he answered, "The woman you marry will be pretty or homely: if she is pretty, you will marry a Helen; if she is homely, you will marry a Fury: so you would do better not to marry."

VOCABULARY.

1. Was walking, *girándo*; passed, *passò*; seeing, *scorgéndo*; was anxious to know, *ebbe voglia di*, etc.; did, *facésse*; entered, *entrò*; sold, *vendésse*; you must do, etc., *ne abbiáte un gran consumo*; left (remains), *rimáne*.

2. Demolish (make to demolish), *fáccia demolíre*; will find, *troverà*.

3. Did see, *vedéssero*; pointed, *additò*; we shut, *rinchiudíamo*.

4. Should marry (if he had to take a wife); will marry, *meneréte*.

CONVERSAZIONE.

- | | |
|--|---|
| <i>Che cosa domandò egli?</i> | <i>Se io avévo ben studiáto.</i> |
| <i>Che dicéste voi?</i> | <i>Non so s'io débba dir di sí o di no.</i> |
| <i>Che voléte sapére?</i> | <i>Voglio sapére chi élla sia.</i> |
| <i>Quándo ritorneréte?</i> | <i>Può essere ch'io ritórni dománi.</i> |
| <i>Chi sarébbe státo generóso se fósse náto ricco?</i> | <i>Il póvero che si móstra riconoscente di un beneficio.</i> |
| <i>Che disse María?</i> | <i>Se io fossi ricca, so ben io quel che avréi a fáre.</i> |
| <i>Che cosa è rara?</i> | <i>È cosa rara che s'incontri un médico che prénda medicina.</i> |
| <i>Perchè vi maravigliáte voi?</i> | <i>Perchè voi avéte vendúto quel cavállo.</i> |
| <i>E se io avéssi bisógno di danáro?</i> | <i>Se sapéste quánt'io v'ámo, m'avreste domandáto di prestárvone.</i> |

CHAPTER XXV.

THE INFINITIVE, GERUND, PRESENT AND PAST PARTICIPLES.

MNEMONIC EXERCISE.

<i>Spesso la verità sta occulta,</i>	Truth is often concealed.
<i>Che cosa avete sentito dire?</i>	What have you heard said?
<i>Ho sempre odiato l'adulazione,</i>	I have always hated flattery.
<i>Il fuoco è sparso in tutta la natura,</i>	Fire is spread throughout all nature.
<i>Bisogna andare cauto nel parlare,</i>	It is necessary to be careful in speaking.
<i>Giunto alla porta, la trovai chiusa,</i>	When I arrived at the door, I found it shut.
<i>I Toscani sono acutissimi nel motteggiare,</i>	The Tuscans are very sharp at raillery.
<i>Al primo vederla la sorpresa mi ha tradito,</i>	Surprise betrayed me when I first saw her.
<i>Lo sperare nell'avvenire è pazzia,</i>	It is foolish to place one's hopes on the future.
<i>La folla crescente sboccava da ogni parte,</i>	The swelling crowd poured in from all parts.
<i>Il parlar poco, il fare assai, e' non laudare se stesso, sono virtù rare,</i>	To speak little, to do much, and not to praise one's self, are rare virtues.
<i>Guardati dal vantare le cose tue,</i>	Be careful not to boast of thy actions.
<i>Una burla per essere detta fuori di tempo può diventare un offesa,</i>	An untimely joke may become an offence.
<i>Si può dire quella essere vera arte che non appare essere arte,</i>	It may be said, that true art is that which does not appear to be so.
<i>Non il cominciare, ma il perseverare, è degno di lode,</i>	It is not the commencing, but the persevering, which merits praise.

I. The infinitive takes the place of the third person when the phrase is composed of a principal proposition and a subordinate one, connected by the conjunction "that;" as, He said that the people *ought* not to be deceived, *egli dice il pópolo non DOVER essere ingannáto*; it is said that time is the father of all truth, *dicono il témpo ESSERE pádre di ógni verità*. This style, though very elegant and much used, is not adapted for common conversation. The above phrases may be translated word for word; as, *Egli dice che il pópolo non dee essere ingannáto*.

II. The pronouns *lui* and *lei* are used instead of *egli* and *ella* with the infinitive; as, *Sa ognúno lui essere státo máestro di bel díre*, everybody knows that he was a model of eloquence.

III. The infinitive is used for the second person singular of the imperative mood, when preceded by the negative particle *non*; as, —

<i>Non fáre strépito,</i>	Do not make a noise.
<i>Non ti lusingáre,</i>	Do not flatter thyself.
<i>Ciò non temére,</i>	Do not fear that.
<i>Non mi toccáre, ribáldo!</i>	Do not touch me, rascal!

IV. The infinitive may be used as a noun in the nominative case, or as regimen of the verb; as, —

<i>Mi piáce móltó il súo fáre,</i>	His manners please me much.
<i>Nel danzáre, ella non ha pári nel móndo,</i>	In dancing, she has no equal anywhere.
<i>Dal parláre si conósce l' intéro dégli uómini,</i>	We know the hearts of men by their speech.

V. The infinitive is used as follows by an able historian, in describing the movements of a camp preparing for an assault: *Quíndi éra nel cámpo un andáre,* un*

* The Italians make frequent use of *andáre*, *veníre*, and *stáre*: the first two convey an idea of movement; the latter, that of rest.

venire, un urtarsi d'uomini e di carri un jorbtr d'armi, un apparecchiare di macchine murdli, che l'aere ne era a molta distanza intronato.

VI. Many English phrases may be translated literally ; as, —

It is a great folly to live poor, *È gran pazzia il viver povero,*
in order to die rich, *per morir ricco.*

It is a virtue to say much in *È virtù di dir molto in pochi*
few words, *detti.*

THE PARTICIPLES.

VII. When the past participle * is joined to the verb *essere* (to be), or to such verbs as *venire, restare* or *rimanere, vedersi*, etc., used in the signification of "to be," it should agree with the subject of the verb with which it is joined, in gender and number ; as, —

Essi eran di frondi di quercia They were garlanded with oak-
inghirlandati, leaves.

Nè erano le falte de' Vitelliani Nor were the faults of Vitellius'
punite, ma ben pagate, troops punished, but well paid.

VIII. But when the past participle is joined to the verb *avere* (to have), — if this verb is used, instead of *essere*, in the signification of "to be," or is used in the signification of "to hold," "to possess," etc., as an active and not an auxiliary verb, — the participle agrees with the object of the verb in gender and number ; as, —

S'avèa (for s'era) messe alcune He had put some small stones
petruzze in bocca, in his mouth.

Per non poterti vedere t'avresti Thou wouldst have torn out
(for ti garisti) cavati gli occhi, thy eyes, not to see thyself.

Uno che forata aveá (for tenéa, One who had his throat pierced.
possedeá) la gola,

* There are many participles in *ato, éta*, which are contracted by suppressing the *es* : these are —

Accétto — *a* for *accettáto* — *a*, accepted.

Adátto — *a* for *adattáto* — *a*, adapted.

Carico — *a* for *caricáto* — *a*, loaded, etc.

IX. If the verb *avére*, to which the past participle is joined, is used as an auxiliary verb in order to represent the idea of past time, which could be equally expressed by a single form of the verb to which the participle belongs, then this participle remains invariable; as, —

<i>Cóme io avrò dato</i> (or <i>dardò</i>)	As soon as I shall have given
<i>loro ogni cosa,</i>	every thing to them.
<i>Cercato ho</i> (or <i>cercái</i>) <i>sémpre</i>	I have always sought a solitary
<i>solitaria via,</i>	way.
<i>Chi quèste cose ha manifestato</i>	Who has told these things to
(or <i>manifestò</i>) <i>al maestro?</i>	the master?

X. When the past participle is preceded by one of the pronouns *mi, ti, ci, vi, si, il, lo, la, li, gli, le, ne, che, cui, quále, quáli, quánti*, as objects of the verb, the participle agrees with the pronouns, or the objects represented by them, in gender and number; as, —

<i>Élla medésima me le ha dette</i>	She herself has told them to
(or <i>mi ha dette quèste cose</i>),	me.
<i>Il liberto dicéva avérla éssu uc-</i>	The freedman said that he had
<i>cisa</i> (or <i>avére éssu uccisa la</i>	killed her himself.
<i>dónna</i>),	

XI. The English present participle may be expressed in Italian, —

1. By the gerund of the corresponding verb; as, —

<i>Veggéndolo consumáre cóme la</i>	Seeing him waste away like
<i>néve al sóle,</i>	snow in the sun.
<i>Dorméndo gli párve di vedére la</i>	(Sleeping, or) whilst he was
<i>dónna sua,</i>	asleep, it seemed to him that
	he saw his lady.

2. By the conjunction *che*, or the adverb *quándo*, and a tense of the indicative mood; as, —

<i>Pói ch' ébbi riposato il corpo</i>	Having rested my weary body.
<i>lásso,</i>	
<i>Quánd' ebbe detto ciò, riprése il</i>	Having said this, he took up
<i>téschio mísero có' dénti,</i>	once more that miserable
	skull with his teeth.

3. By a preposition and the verb in the infinitive ; as, —

<i>Consumò quellà mattina in cer-</i>	He spent that morning in look-
<i>càrlà,</i>	ing after them.
<i>Crèdo che le suóre sién tùtte a</i>	I believe that the nuns are all
<i>dormìre,</i>	(sleeping or) asleep.

XII. When the English present participle has before it a preposition, such as "of," "from," "on," "in," etc., it is always rendered in Italian by the corresponding verb in the infinitive with a preposition.

XIII. If the participle is preceded by the prepositions "of," "from," "with," they are expressed in Italian by the preposition *di*, attended by the infinitive ; as, *Ebbi il piacerè di vedérlo*, I had the pleasure of seeing him.

XIV. The preposition "on," before the participle, may be expressed by the prepositions *di* or *in* ; as, —

<i>Si vánta d' avér la lóro cono-</i>	He values himself on being ac-
<i>scénza,</i>	quainted with them.
<i>Nel partìre gli sovvénne di léi,</i>	On his departure, he recollected
	her.

The preposition "in" is rendered by *a* or *in* ; as, —

<i>Avéa nel quetár pópolo autorità</i>	In appeasing the people, he had
<i>ed ártè,</i>	both authority and art.
<i>Che a far ciò volésse aiútarlo,</i>	That he would assist him in
	doing that.

XV. The prepositions "for," "without," "before," "after," etc., are literally translated.

XVI. If the participle is preceded by the preposition "by," this preposition is generally omitted in Italian, and the participle rendered by the gerund of the corresponding verb ; as, —

<i>Gli scolári impáranò le régole</i>	Scholars learn the rules of a
<i>di úna língua studiándole,</i>	language by studying them.

XVII. But if we wish to express the preposition, then the verb must be put in the infinitive, and "by" rendered by *con*; as, —

<i>Il divino Giulio rintuzzò la sedizione del suo esercito col dir sólo, "Ah, Quiriti!"</i>	The divine Julius checked the sedition of his army by only saying, "Ah, Romans!"
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READING LESSON.

Díó mi creò per amáre; ío mi ricórdó di un fanciúlló sensitívo, vágo di solitúdine, abbandonáre il trambústo délla città, e lontáno nei cámpi voltársi indietró a contemplárla, cóme l' Alghíeri descríve il naufrago che uscíto fuóri dal pélagó álla ríva, si vólgo all' ácqua perigliósa, e guátá; égli si avvolgéva péi bóschi, udíva la vóce arcána che par che mándi la natúra al súdo Creatóre, ascol-táva commóso l' armonía dégli uccélli, ed invidiáva la vóce lóro per cantáre anch' égli un ínno di glória, e le áli per accostársi al firmaménto, perché gli avévano détto il Pádre del creató abítáre nei ciélli: quánto tesóro di affétto éra nell' ánima di quel fanciúlló! Appéna la campána délla séra indicáva l' óra déi mórti, prosternáto davánti álla immáGINE di Gesù Crísto non sénza lácrime la supplicáva per le ánime dei suói defúnti . . . per tútti quélli che purgándosi aspéttano di sollevarsi álle gioíe divíne: égli avéva úna paróla di confórto per qualúnque sconsoláto. Ah! quel fanciúlló fúi ío. — GUERRÁZZI.

EXERCISE FOR TRANSLATION.

1. The ancients pretended that the greatest happiness was not to be born; and the next, to die young.
2. The Epicureans denied the existence of the soul, and recognized only physical principles: they said the gods did not enter into worldly things.
3. The philosopher Cleante earned his living by drawing water during the night, so that he might study by day (to come to study).
4. Apelles painted a bunch of grapes so natural, that several birds, seeing it, came to peck at it.
5. At Rome, a father emancipated his son by giving him a box on the ear.
6. In Paris, various academies are seen aiming at very different ends. There is the Academy of Music, which excites (moves)

the passions; and the School of Philosophy, to quiet them: the Fencing Academy, which teaches how to kill men; and the Medical Academy, to preserve life.

7. The painter Caracci, having been despoiled by certain thieves, knew so well how to delineate their physiognomy, and paint their faces, that they were discovered and arrested.

VOCABULARY.

1. Pretended, *pretendévano*; to be born, *náscere*; to die, *moríre*.

2. To deny, *negáre*; recognized, *riconóbbero*; they said, *dicévano*.

3. Earned, *guadagnáva*.

4. Painted, *dipínse*; came, *vénnero*.

5. To emancipate, *emancipáre*; box on the ear, *schiaffo*.

6. Are seen, *védono*; moves, *muóve*; to quiet, *acchetáre*; to teach, *insegnáre*; to kill, *ammazzáre*.

7. To despoil, *spogliáre*; to designate, *disegnáre*; discovered, *scopérti*.

CONVERSAZIONE.

Che negárono gli epicurési?

Che riconóbbero essi?

Che dicévano?

L' esistenza dell' ánima.

Soltánte i principj físicos.

Dicévano gli déi non entráre nelle cose di questo móndo.

Di chi éra Bellíni maéstro?

Di Tiziáno.

Chó féce il pittóre Bellíni per Maométtó secóndo?

Égli dipínse la decollazióne di San Giovánni Battísta.

Ne fu conténto il sultáno?

Lodándo la pittúra, avvertì l' artista d' un erróre.

Cóme guadagnáva la víta il filósofo Cleánte?

Col cavár ácqua in témpo di nótte per atténdere állo stúdio di giòrno.

A chi somígliano gli uómini in generále?

A un miserábile príncipe dominánte sulle cóste délla Guinéa.

Perchè?

Perchè dicéva ad alcúni Francési: " Si párla móltó di me in Fráncia?"

Che pretendévano gli antíchi?

Pretendévano, la prima felicità éssere il non náscere, la scónda, il morír préstó.

CHAPTER XXVI.

THE VERBS *ANDÁRE*, *DÁRE*, *FÁRE*, AND *STÁRE*.*

MNEMONIC EXERCISE.

<i>Mi rincrésce di dárvi distúrbo,</i>	I am sorry to disturb you.
<i>Fece vista di non inténdere,</i>	He pretended not to hear.
<i>Veníte a stáre con nói,</i>	Come to live with us.
<i>Cóme státe d' appetíto?</i>	How is your appetite?
<i>A che óra siéte solito far colazió- ne?</i>	At what hour do you generally breakfast?
<i>È un ragázze che non puo stár férmo,</i>	He is a child who cannot keep still.
<i>Siámo cosí stánche che nón pos- siámo più stáre in piédi,</i>	We are so tired that we can no longer stand.
<i>Ditegli ch' égli faccia cóme vuó- le,</i>	Tell him that he may do as he likes.
<i>Il gústo dégli uómini va soggét- to a mólte vicénde,</i>	The taste of men is liable to many changes.
<i>Égli non póse gran fáto cúra a quéllo ch' io díssi,</i>	He did not pay much attention to what I said.
<i>Io scélsi úna móglie secóndo il cuór mío,</i>	I took a wife after my own heart.
<i>Non fáte capitále délla súa pa- róla,¹</i>	Do not depend upon his word.
<i>Da nói si va in távola álle cín- que,</i>	We dine at five at our house.
<i>Vi darò contézza del súo státo,</i>	I will inform you of his situa- tion.
<i>Io l' indúco quánto so e póssó, a stáre allégro e a fàrsi ánimo,</i>	I will induce him, as much as I can, to drive away melan- choly, and take courage.

* *Andáre*, *dáre*, *stáre*, are the only irregular verbs of the first conjugation. In some of their compounds, they become regular; as *riandáre*, *trasandáre*, etc., which are varied like *amáre*. *Fáre* is a contraction of *facére* (now obsolete), of which it retains many forms. It is considered by some grammarians as belonging to the second conjugation, and is irregular in its compounds.

ITALIANISMS WITH *ANDÁRE* (TO GO).

<i>Questa cosa non va fatta,</i>	This thing ought not to be done.
<i>Andár dietro ad úno,</i>	To follow some one.
<i>Andáre a vóto, in váno,</i>	Not to succeed.
<i>Andáre álla ventúra,</i>	To go without care.
<i>Andáre in cóllera,</i>	To get angry.
<i>Andár sicúro,</i>	To be sure.
<i>Lasciámo andáre quéstó,</i>	Do not speak of that.
<i>A lúngo andáre,</i>	In the long-run.
<i>Andáre altéro,</i>	To be proud.
<i>Io so quél che va détto,</i>	I know what I must say.
<i>Il sóle va sótto,</i>	The sun sets.
<i>Andáre béne,</i>	To succeed.
<i>Andárne la víta,</i>	To have one's life at stake.
<i>Il mérito va congiúnto cólla modestia,</i>	Merit is accompanied by modesty.
<i>Le dónne vánno trattáte con gentilezza,</i>	Women ought to be treated with courtesy.

WITH *DÁRE* (TO GIVE).

<i>Dáre a cámbio,</i>	To put out money at interest.
<i>Dáre compíménto,</i>	To finish.
<i>Dar da dormíre,</i>	To lodge.
<i>Dar da rídere,</i>	To give cause for laughter.
<i>Dáre de' cálci,</i>	To kick.
<i>Dar féde,</i>	To believe.
<i>Dar luógo,</i>	To give an opportunity.
<i>Dar le véle a' vénti,</i>	To set sail.
<i>Dar il buón ánno,</i>	To wish a merry new-year.
<i>Dáre il mótto,</i>	To give the word.
<i>Dar la máno,</i>	To consent.
<i>Avére a dáre,</i>	To be in debt.
<i>Dársi buón témpo,</i>	To live a merry life.
<i>Dársi l'acqua ai piédi,</i>	To praise one's self.
<i>Dársi a gámbe,</i>	To run away.
<i>Dársi pensière,</i>	To care for.
<i>Dar che díre,</i>	To give occasion to talk.
<i>Dar giù,</i>	To lose one's credit.
<i>Dáre únu vóce ad úno,</i>	To call some one.
<i>Dáre in távola,</i>	To serve the dinner.
<i>Dáre vóce,</i>	To spread a report.

WITH *FÁRE* (TO DO).

Fáte che vènga da me,
Fáre le cárte,
Quèsto non fa per me,
Avèr mólto a fáre,
Nón ne ho a fáre,
Fátevi a me,
Fársi álla finéstra,
Tre mési fa,
Una settimána fa,
Al far del giòrno,
Far bello,
Non fa fórza,
Far certo,
Fátevi indiettro,
Far capo ad uno,
Far del gránde,
Far fáre uno,
Fáre una prédica,
Far víta strétta,
Far súa vóglia,
Che vi fa égli che vènga o non
vènga?

Bid him come to me.
 To deal at cards.
 This will not do for me.
 To be very busy.
 I have no need of it.
 Come near me.
 To look out of the window.
 Three months ago.
 A week ago.
 At the break of day.
 To set off.
 It is no matter.
 To assure.
 Go back.
 To address some one.
 To be self-important.
 To cheat some one.
 To admonish.
 To live niggardly.
 To do as one pleases.
 What is it to you if he comes
 or not?

WITH *STÁRE* (TO BE).

Sto per partíre,
Quí sta il púnto,
Státe quánto vi piáce,
Dóve státe di càsa?
Il tutto sta, s' égli sia buóno o no,
La cosa sta cóme vi díco,
Stáre a páne ed ácqua,
Cóme státe vói?
Égli sta béne,
Star chéto,
Stándo álla finéstra lo vídi pas-
sáre,
Sta cóme una státua di mármo
sénza parláre,
Ditèmi in che módo sta che égli
sía vóstro fratélló?

I am on the point of leaving.
 This is the question.
 Stay as long as you please.
 Where do you live?
 The point is, if it be good or not.
 The thing is as I tell you.
 To live upon bread and water.
 How do you do?
 He is well.
 To be quiet.
 Whilst I was at the window, I
 saw him going by.
 He stands like a marble statue,
 without speaking.
 Tell me, how comes it that he
 is your brother?

READING LESSON.

Il fuoco, l'acqua e l'onore.

Il fuoco, l'acqua e l'onore, fecero un tempo comunella insieme. Il fuoco non può mai stare in un luogo, e l'acqua anche sempre si muove; onde tratti d'alla loro inclinazione, indussero l'onore a far viaggio in compagnia. Prima dunque di partirsi, tutti e tre dissero che bisognava darsi fra loro un segno da potersi ritrovare, se mai si fossero scostati e smarriti l'uno dall'altro. Disse il fuoco: "E se mi avvenisse mai questo caso che io mi segregassi da voi, ponete ben mente colà dove voi vedete fumo; questo è il mio segnale e quivi mi troverete certamente." — "E me," disse l'acqua, "se voi non mi vedete, non mi cercate colà dove vedrete seccura o spaccature di terra, ma dove vedrete salci, ontani, cannucce o erba molto alta e verde; andate costà in traccia di me, e quivi sarò io." — "Quanto a me," disse l'onore, "spalancate ben gli occhi, e ficcate negli bene addosso e tenetemi saldo, perchè se la mala ventura mi guida fuori di cammino, sicchè io mi perda una volta, non mi troverete più."

EXERCISE FOR TRANSLATION.

1. A drop of water complained of remaining unknown in the ocean. Moved to compassion, a genius caused an oyster to swallow it. It became the most beautiful pearl of the East, and was the most splendid ornament of the Great Mogul's throne.

2. Milton, after he became blind, married, for his third wife, a woman who was very beautiful, but of a furious temper. A friend once said to him, that his wife was like a rose. "I can judge of the color of it," he replied, "only by the thorns."

3. Who would believe that smoking tobacco was in fashion with the English ladies in the sixteenth century? Every day, when Queen Elizabeth rose, there were (one saw) thirty ladies seated in a circle around her, smoking pipes. The queen set (gave) them the example; but one day she broke the pipe, saying, "We will renounce a pleasure that evaporates in smoke."

4. A doctor was translating a work. They came to tell him that his wife was very sick, and desired to speak with him. "I have only one page to translate," said he; "when I will come immediately." A second messenger came, and informed him that she was dying. "Two words more, and I have done," said the translator. "Go, return to her." A moment after, they came to tell him that she was dead. "I am very sorry for it," said he; "she was a good woman:" and he continued his work.

VOCABULARY.

1. Complained, *si dólse* ; moved, *móssso* ; caused (made), *féce* ; became, *divénne*.

2. Become, *divenúto* ; furious, *furibóndo* ; can, *póssso* ; judge, *giudicáre*.

3. Would believe, *crederébbe* ; one saw, *si vedévano* ; seated, *sedúto* ; smoking pipes, *pipávano* ; gave, *dáva* ; broke, *spezzò* ; we will renounce, *rinunzierémo* ; evaporates, *svapóra*.

4. Was translating, *stáva traducéndo* ; they came, *vénnero* ; will come, *verró* ; came, *vénne* ; she was dying, *éra ágli estrémi* ; go, *andáte* ; return, *tornáte* ; I am sorry, *me ne rincrésce* ; continued, *continud*.

CONVERSAZIONE.

*A chi sòno càri i nómi del Sár-
pi, del Parúta e del' Algarótti?*

*Che bisógna fáre per l' infortú-
nio?*

*Per réggere all' ingiustízia dégli
uómini che è necessáριο?*

Chi fu Aldo Maurizio?

E il Zéno ed il Goldóni?

Chi fu Bémbó?

*Cóme si chiamáva anticamente
Nápoli?*

*Che si dice della poténza Vene-
ziána?*

*Son tánto càri all' Európa
quánto all' Itália.*

*Bisógna compíangerlo e soccór-
rerlo se si può.*

Un gran corággio.

*Il prímo célebre stampatóre che
sia státo in Európa.*

*Sóno i pádri del drámma e
della commédia italiána.*

*Il prímo legislatóre della lin-
gua italiána.*

*Parténope, nóme di una Siréna
che credési ábbia fondáta la
città.*

*Élla ha arricchíta l' Itália e l'
ha difésa gran témpo dáí
Bárbári.*

CHAPTER XXVII.

ADVERBS.

MNEMONIC EXERCISE.

<i>Vi racconterò la cosa per minuto,</i>	I will relate the affair minutely.
<i>Osservate minutamente ogni cosa,</i>	Observe every thing minutely.
<i>Per ora non posso dirvi di più,</i>	I cannot tell you any more now.
<i>Dove andate così per tempo?</i>	Where do you go so early?
<i>Dite da véro, oppure burlate?</i>	Are you in earnest, or joking?
<i>Dove si va così in fretta?</i>	Where are you going so quickly?
<i>Cattiva erba nasce dappertutto,</i>	Weeds grow everywhere.
<i>Il tempo passa presto,</i>	Time passes quickly.
<i>Mi preme assai di parlargli,</i>	I much need to speak to him.
<i>Venite quanto più presto potete,</i>	Come as soon as possible.
<i>V'ingannate di gran lunga,</i>	You are greatly mistaken.
<i>Questa non è già colpa vostra,</i>	This is not your fault.
<i>Gli uomini imitano molto, e riflettono poco,</i>	Men imitate much, and reflect little.
<i>Chi obbedisce alla cieca, spesso si pente,</i>	He who obeys blindly, often repents.
<i>Chi sempre ride, spesso inganna,</i>	He who always laughs, often deceives.
<i>Le sue cose vanno di bene in meglio,</i>	His affairs become better and better.
<i>Io non vi voglio neppur guardare!</i>	I do not wish even to look at you!
<i>Gli ho reso conto appunto di ogni cosa,</i>	I have rendered an exact account of every thing.
<i>Di raro il medico piglia medicina,</i>	The physician rarely takes medicine.
<i>Non bisogna mai parlare a caso,</i>	We should never speak at random.
<i>Me ne ricorderò per un pezzo,</i>	I shall remember it for a long time.
<i>Dónde venite? Dove andate?</i>	Whence do you come? Where are you going?

ADVERBS.

I. The greater portion of the Italian adverbs are formed of a feminine adjective and the noun *mén-te*, manner (from the Latin *mens*); as, *Dòt-ta*, learned; *dòt-ta-mén-te*, learnedly; *sá-via*, wise; *sá-via-mén-te*, wisely; *dól-ce*, sweet; *dól-ce-mén-te*, sweetly.

If the adjective ends in *le* or *re*, the final *e* is dropped, for the sake of euphony, in the formation of the adverb; as, *Fedé-le*, faithful; *fedel-mén-te*, faithfully; *maggí-ore*, greater; *maggí-ore-mén-te*, greatly.

II. These adverbs have their comparatives and superlatives formed from the comparatives and superlatives of the adjectives; as, *Più sincé-ra*, more sincere; *più sinceramén-te*, more sincerely; *mé-no felice*, less happy; *mé-no felicemén-te*, less happily; *prudéntí-s-si-ma*, very prudent; *prudéntí-s-si-mamén-te*, very prudently.

III. Some adverbs are mere adjectives, and are used also in their comparatives and superlatives; as, *Chiá-ro* (*chiaramén-te*), clearly; *più chiá-ro*, more clearly; *schí-ét-ta* (*schiettamén-te*), candidly; *mé-no schí-ét-ta*, less candidly; *trí-ste* (*tristamén-te*), sadly; *tristí-s-si-mo*, very sadly.

IV. The following are the other adverbs most in use in Italian:—

ADVERBS OF TIME.

<i>Adés-so</i> ,	now.	<i>Avanti-ér</i> ,	the day before yester-
<i>Mò</i> ,	"	<i>Íe l' ál-tro</i> ,	the other day. [day.
<i>Ó-ra</i> ,	"	<i>L' ál-trí-ér</i> ,	" " "
<i>All'ó-ra</i> ,	then.	<i>I-er-mattí-na</i> ,	yesterday morning.
<i>Anc'ó-ra</i> ,	still.	<i>I-er-sé-ra</i> ,	last evening.
<i>Tutt'ó-ra</i> ,	"	<i>Ó-ggi</i> ,	to-day.
<i>Tal'ó-ra</i> ,	sometimes. (<i>tal-vol-ta</i> .)	<i>Ó-ggi-à</i> ,	in our days.
<i>Ogn'ó-ra</i> ,	always.	<i>Stam-a-ne</i> ,	this morning.
<i>Sémp-re</i> ,	"	<i>Stas-é-ra</i> ,	this evening.
<i>Sovén-te</i> ,	often. (<i>spesso</i> .)	<i>Stan'ót-te</i> ,	to-night.
<i>Testé-so</i> ,	just now.	<i>Domattí-na</i> ,	to-morrow morning.
<i>Festé</i> ,	"	<i>Dimá-ni</i> ,	to-morrow.
<i>I-ér-i</i> ,	yesterday.	<i>Domá-ne</i> ,	"

<i>Posdomani</i> ,	the day after to-morrow.
<i>Posdomane</i> ,	" " "
<i>Innanzi</i> ,	before. " "
<i>Dianzi</i> ,	" " "
<i>Prima</i> ,	" " "
<i>Dietro</i> ,	afterward.
<i>Dopo</i> ,	" " "
<i>Poi</i> ,	then, since, afterward.
<i>Dipoi</i> ,	" " "
<i>Dappoi</i> ,	" " "
<i>Poscia</i> ,	" " "
<i>Indi</i> ,	then, afterward.
<i>Quindi</i> ,	" " "
<i>Appresso</i> ,	" " "
<i>Infine</i> ,	in fine. "
<i>Da capo</i> ,	once more.
<i>Già</i> ,	already.
<i>Di già</i> ,	" " "
<i>Mai</i> ,	never.
<i>Giammai</i> ,	" " "

<i>Guàri</i> ,	not long since.
<i>Ora</i> ,	now.
<i>Oramai</i> ,	" " "
<i>Oggimai</i> ,	" " "
<i>Quasi</i> ,	almost.
<i>Circa</i> ,	about.
<i>Intorno</i> ,	" " "
<i>Intorno</i> ,	" " "
<i>Tardi</i> ,	late.
<i>Pertempo</i> ,	soon.
<i>Presto</i> ,	quick.
<i>Adagio</i> ,	slow.
<i>Mentre</i> ,	whilst.
<i>Intanto</i> ,	in the mean time.
<i>Frattanto</i> ,	" " " "
<i>Trattanto</i> ,	" " " "
<i>Dacchè</i> ,	since.
<i>Finchè</i> ,	until.
<i>Quando</i> ,	when.
<i>Tuttavia</i> ,	still.

OF PLACE.

<i>Quà</i> ,	here, hither.
<i>Quà</i> ,	" " "
<i>Lì</i> ,	there, thither.
<i>Là</i> ,	" " "
<i>Costà</i> ,	there near you.
<i>Costà</i> ,	" " "
<i>Colà</i> ,	there, thither.
<i>Colà</i> ,	" " "
<i>Sù</i> ,	up.
<i>Giu</i> ,	down.
<i>Quivi</i> ,	there.
<i>Quì</i> ,	" " "
<i>Ivi</i> ,	" " "
<i>Indi</i> ,	thence.
<i>Quinci</i> ,	from hence.
<i>Quindi</i> ,	from thence.
<i>Quassù</i> ,	here above.
<i>Quaggiù</i> ,	here below.
<i>Insù</i> ,	upward.
<i>Ingù</i> ,	downward.
<i>Lassù</i> ,	there above.
<i>Laggiù</i> ,	there below.
<i>Colassù</i> ,	there above.
<i>Colaggiù</i> ,	there below.
<i>Costaggiù</i> ,	there below near you.
<i>Costinci</i> ,	from thence.
<i>Ove</i> ,	where.
<i>Dove</i> ,	" " "
<i>Donda</i> ,	whence.

<i>Ovunque</i> ,	wherever.
<i>Dovunque</i> ,	" " "
<i>Ogni dove</i> ,	everywhere.
<i>Altrove</i> ,	elsewhere.
<i>Altrove</i> ,	" " "
<i>Avanti</i> ,	before.
<i>Davanti</i> ,	" " "
<i>Dietro</i> ,	behind.
<i>Didietro</i> ,	" " "
<i>Indietro</i> ,	back.
<i>Addietro</i> ,	" " "
<i>Sopra</i> ,	upon, above.
<i>Sotto</i> ,	under, below.
<i>Abbaso</i> ,	below.
<i>Entro</i> ,	within.
<i>Dentro</i> ,	" " "
<i>Fuori</i> ,	without.
<i>Fuora</i> ,	" " "
<i>Difuori</i> ,	from without.
<i>Difuora</i> ,	" " "
<i>Allato</i> ,	aside.
<i>Accanto</i> ,	" " "
<i>Attorno</i> ,	around.
<i>Dattorno</i> ,	" " "
<i>Rimpetto</i> ,	opposite.
<i>Dirimpetto</i> ,	" " "
<i>Lungi</i> ,	far.
<i>Oltre</i> ,	beyond.

OF ORDER.

<i>Prima,</i>	first.	<i>Assieme,</i>	together.
<i>Dipoi,</i>	then.	<i>Insieme,</i>	"
<i>Quindi,</i>	afterward.	<i>A vicenda,</i>	by turns.
<i>Infine,</i>	finally.	<i>Al tutto,</i>	altogether.
<i>In giro,</i>	by turns.	<i>Al rovescio,</i>	the reverse.
<i>Alla fila,</i>	in a row.	<i>Sossopra,</i>	topsy-turvy.

OF QUANTITY.

<i>Più,</i>	more.	<i>Niente,</i>	nothing.
<i>Meno,</i>	less.	<i>Affatto,</i>	"
<i>Manco,</i>	"	<i>Davantiaggio,</i>	more.
<i>Assai,</i>	much.	<i>Alpiù,</i>	at the most.
<i>Abbastanza,</i>	enough.	<i>Almeno,</i>	at least.
<i>A sufficienza,</i>	"	<i>Almeno,</i>	" "

OF QUALITY.

<i>Bene,</i>	well.	<i>Brancolone,</i>	crawlingly.
<i>Male,</i>	badly.	<i>Inginocchiato,</i>	on one's knees.
<i>Appena,</i>	hardly.	<i>Carpone,</i>	upon all fours.
<i>Apposta,</i>	purposely.	<i>A cavalcione,</i>	astride over.
<i>A gara,</i>	emulously.	<i>Tentone,</i>	gropingly.
<i>A caso,</i>	by chance.	<i>Boccina,</i>	with one's face downward.
<i>A torto,</i>	wrongly.		

OF AFFIRMATION.

<i>Sì,</i>	yes.	<i>Maist,</i>	yes, indeed.
<i>Già,</i>	yes, certainly.	<i>Sì, bene,</i>	yes, truly.
<i>Bene,</i>	well.	<i>Affè,</i>	in faith.
<i>Invero,</i>	indeed, truly, in truth.	<i>Appinto,</i>	just.
<i>Davvero,</i>	" " "	<i>Volentieri,</i>	willingly.
<i>Da davvero,</i>	" " "	<i>Benvolentieri,</i>	very willingly.
<i>In verità,</i>	" " "	<i>Malvolentieri,</i>	unwillingly.

OF NEGATION.

<i>No,</i>	no, not.	<i>Nonmà,</i>	never.
<i>Mà,</i>	never.	<i>Mica,</i>	not.
<i>Maund,</i>	no, indeed.	<i>Nonmica,</i>	not at all.
<i>Certo no,</i>	certainly not.	<i>Per nulla,</i>	by no means.
<i>Nongia,</i>	not, not at all.	<i>Niente affatto,</i>	nothing at all.

OF DOUBT.

<i>Forse,</i>	perhaps.	<i>Per accidente,</i>	perchance.
<i>Forsechè,</i>	"	<i>Per sorte,</i>	"
<i>Può essere,</i>	may be.	<i>Per avventura,</i>	"
<i>Può darsi,</i>	"		

OF COMPARISON.

<i>Si,</i>	so, thus.	<i>Viappiù,</i>	a great deal more.
<i>Così,</i>	" "	<i>Vieppiù,</i>	" " " "
<i>Cóme,</i>	as.	<i>Viamménò,</i>	a great deal less.
<i>Siccóme,</i>	so, as.	<i>Viemménò,</i>	" " " "
<i>Più,</i>	more.	<i>A guisa,</i>	like.
<i>Méno,</i>	less.	<i>A módo,</i>	"
<i>Assai,</i>	much.	<i>Al pári,</i>	"

OF INTERROGATION.

<i>Ove?</i>	where?	<i>Chè?</i>	how?
<i>Dóve?</i>	where? whither?	<i>Cóme?</i>	how?
<i>Dónde?</i>	whence?	<i>Perchè?</i>	why?
<i>Quándo?</i>	when?	<i>Quánto?</i>	how much?

OF CHOICE.

<i>Anzi,</i>	rather, sooner.	<i>Piuprésto,</i>	rather, sooner.
<i>Príma,</i>	" "	<i>Piuttósto,</i>	" "

OF DEMONSTRATION.

<i>Ecco,</i>	here or there is; lo! behold!	<i>Eccol,</i>	there is, there are.
<i>Eccoquí,</i>	here is, here are.	<i>Eccogli,</i>	" " "
<i>Eccoquà,</i>	" " " "	<i>Eccolà,</i>	" " "

V. A list of the adjectives which are used in Italian as adverbs:—

<i>Fórtè,</i>	very much.	<i>Ráto,</i>	rarely.
<i>Spéssò,</i>	often.	<i>Sólo,</i>	only.
<i>Sólo,</i>	fast, hard.	<i>Túto,</i>	all.
<i>Álto,</i>	softly.	<i>Póco,</i>	little.
<i>Cérto,</i>	certainly.	<i>Mólto,</i>	much.
<i>Trístè,</i>	sadly.	<i>Tróppo,</i>	too much.
<i>Dólce,</i>	sweetly.	<i>Béllò,</i>	handsomely.
<i>Chídro,</i>	clearly.	<i>Buónò,</i>	very well.
<i>Schiétto,</i>	candidly.	<i>Méglíò,</i>	better.
<i>Piáno,</i>	low, softly.	<i>Péggíò,</i>	worse.
<i>Tádo,</i>	late.	<i>Apérto,</i>	openly.
<i>Léntò,</i>	slowly.	<i>Súbíto,</i>	immediately.
<i>Préstò,</i>	soon.	<i>Sicíro,</i>	surely.
<i>Próntò,</i>	readily.	<i>Dínéssò,</i>	lowly.
<i>Tósto,</i>	speedily.	<i>Somméssò,</i>	humbly.
<i>Ráto,</i>	"	<i>Vicínò,</i>	near.
<i>Táuto,</i>	so much.	<i>Lontáno,</i>	far.

In order to know when these words are adjectives, and when adverbs, it is sufficient to observe, whether they

stand by themselves, or are added to or used for a noun : for, in the former case, they are always adverbs ; and, in the latter, adjectives.

VI. Besides the above adverbs, there are some expressions called *adverbial phrases* ; chiefly the following :—

<i>Di subito,</i>	suddenly.	<i>Di rado,</i>	seldom, rarely.
<i>Di botto,</i>	presently.	<i>Di rado,</i>	
<i>In un baleno,</i>	in an instant.	<i>Infatti,</i>	in fact. "
<i>In un batter d' occhio,</i>	in the twinkling of an eye.	<i>Difatti,</i>	" "
<i>Poco fa,</i>	a little while ago.	<i>Di gran lunga,</i>	by far.
<i>Fra poco,</i>	in a short time.	<i>A lungo andare,</i>	in the long-run, in time.
<i>Un pezzo fa,</i>	some time ago.	<i>A più potere,</i>	with all one's might.
<i>Delle volte,</i>	at times.		
<i>All' improvviso,</i>	unexpectedly.	<i>Di mala voglia,</i>	unwillingly.
<i>All' avventre,</i>	in future.	<i>A un di presso,</i>	almost.
<i>A minuto,</i>	in detail.	<i>D' allora in qua,</i>	since that time.
<i>Di fresco,</i>	newly.	<i>D' ora innanzi,</i>	henceforth.
<i>Di buon grado,</i>	willingly.	<i>In quel mentre,</i>	in or at that time.
<i>Mo malgrado,</i>	against my will.		
<i>Senza meno,</i>	positively.	<i>Di pinto in pinto,</i>	exactly.
<i>Quanto prima,</i>	very soon.	<i>Di pinto in bianco,</i>	point-blank.
<i>A bello studio,</i>	designedly.	<i>Di quando in quando,</i>	now and then.
<i>A bella posta,</i>	"	<i>Di tratto in tratto,</i>	" " "
<i>A meno che,</i>	unless.	<i>Di tanto in tanto,</i>	" " "
<i>Da per tutto,</i>	everywhere.	<i>Il più per lo più,</i>	on the whole,
<i>Per ogni dove,</i>	"		at the utmost.
<i>Ad un tratto,</i>	at once.		

READING LESSON.

La Povera Cieca.

È bruna l' aria — per le contrade,
A fiocche a fiocche la neve cade ;
E là in ginocchio presso la chiesa,
Géme una vecchia donna prostesa :
Orba degli occhi, la poveretta
Attende il pane, che a lei si getta . . .
Fate limósina, pietosa gente,
Fate limósina alla dolente !

Voi non sapéte che quella donna,
Mácerò il viso, lórda la gónna,
De' suói concénti cóll' armonía
Di cénto pópoli l' álme rapía ;

Oh quánta invídia ai fortunáti
 Che d' un sorriso rendéa beáti !
 Fáte limósina, pietósa génte,
 Fate limósina álla dolénte !

Oh quánte vólte fuór de' teátri
 L' imménsa fólla dégl' idolátri
 Fra mille plaúsi le féa codázze
 Fino álla pórtá del sùo palázze,
 E riverénte stendéa il ginóccchio
 Perchè scendésse dál' auréo cócchio !
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte !

Quánte dovízie spandéva intórno
 Il sùo magnífico vásto soggiórno !
 Brónzi, colónne, vási, cristállì,
 Argénto ed óro, cócchi e cavállì . . .
 Di fióri e gémme da tútte bándè,
 Sóvra i sùoi pássi piovéan ghirlánde . . .
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte !

Ma un dì fra l' ánsie d' un dúolo atróce
 Perdè la vísta, perdè la vóce —
 Ahi sventuráta ! or per le stráde
 Va mendicándo l' altrúi pietáde,
 Élla che un giòrno per chi geméa
 De' suói tesóri l' árche schiudéa !
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte !

Ma il fréddo addóppia — gelída e spéssa
 La néve cópre la genufléssa,
 Che, pur pregándo, intirizzíta
 Strínge il Rosáριο fra le sùe díta —
 Perchè la mísera confídi ancóra
 Nélla pictáde del ciel, che implóra,
 Fáte limósina, pietósa génte,
 Fáte limósina álla dolénte !

A. FUSINATO.

EXERCISE FOR TRANSLATION.

1. A truly courageous man is he who has a knowledge of danger. We often see men who neither fear nor are afraid of death: yet we cannot call them courageous; because (being), ignorant of danger, they rush forward foolishly.

2. Francis I., going out from the council which had determined upon war with Italy, met his buffoon, who said to him, "Sire, it seems to me that your councillors are fools."—"Why?" asked the king. "Because," he replied, "they have been so long discussing what part of Italy they intend to enter, and have never said a word about the part to go out. Therefore, O sire! take care not to go there at all." A month after this, Francis was a prisoner in Pavia.

3. There are many people who think that they can learn the Italian language in three months; and (these people), after six months' study, do not know how to say, "I have just written; the clock has just struck ten; I should like to know it for certain."

VOCABULARY.

1. We see, *si vedono*; they rush, *spingono*.

2. Going, *uscendo*; met, *incontro*; have (been discussing) discussed, *hanno discusso*; said, *détto*; take care, *avvertite*.

3. Think, *stímamo*; do know, *sánno*; I should like, *vorrei*.

CONVERSAZIONE.

Che cosa dimandò egli?

Il perchè.

Che ora è?

Sono appena battute le dieci.

Perchè non siete venuto?

Perchè sono stato alla villa.

È quella dunque la vostra amica?

È ben lei.

Avete vino, pane, formaggio, qualche cosa?

Non ho proprio nulla da darvi?

Non avete neppure una scodella di latte?

Non ho nulla in verità.

È dunque un anno e mezzo ch'ella è partita?

No, non sono ancora quindici mesi?

Dove dimora il suo Signór padre?

Dimora qui vicino.

Che effetto fa la medicina?

Guarisce talvolta e consola spesso.

Quando conosce uno il valore dell'acqua?

Quando è asciutto (dry) il pozzo.

CHAPTER XXVIII.

CONJUNCTIONS AND INTERJECTIONS.

MNEMONIC EXERCISE.

Via, via ; méno ciárle !
Oimè ! che védo mái ?
Deh ! non lo fáte,
Oh bélla ! son venúto per quèsto,
Quándo è cosí, vádo vía,
Cosí díco ; ancór ío,
La cósa andò pur cosí,
Éhi, quél giòvine !
Ánimo, ánimo básta cosí !
Éhi, quélla giòvine,
Evviva, il nóstro Semprónio !
Ío ve l' ho pur détto,
Non ha púre mostrato di conós-
cermí,
Oh ! se potéssi rídere, rideréi
pur di cuóre,
Al cán che fúgge, ognún grída,
dágli, dágli,
Per Bácco, più ci pénso, e
méno so compréndere il mo-
tívo,
Quèsto partíto è il miglióre ;
ánzi, il sólo cúi débba appi-
gliármí,
E cosí, che cósa facciámo ?
Addío, cáro : dóve si va ?
Vía, non lo sgridáte : poveríno !
Ío vi ámo, perchè lo meritáte,

Come, come ; less talk !
 Alas ! what do I see ?
 Do not do it, I beg of you.
 Indeed ! I came on purpose.
 Since it is so, I shall go.
 I say so ; even I.
 It went off well.
 Here, young man !
 Courage ! that will do.
 Well, miss.
 Bravo, our Sempronio !
 I have, however, told you.
 He did not even appear to know
 me.
 Oh ! if I could laugh, I would
 laugh willingly.
 When a dog runs, people cry
 after him, after him.
 Truly, the more I think of it,
 the less I understand the
 motive.
 This part is the best ; nay, the
 only one which I ought to
 take.
 Well, what are we going to
 do ?
 Adieu, my dear : where are
 you going ?
 There, don't scold him : poor
 boy !
 I love you, because you deserve
 it.

CONJUNCTIONS IN COMMON USE.

<i>E,</i>	and.	<i>Nonostante,</i>	
<i>O,</i>	or, either.	<i>Nondimeno,</i>	
<i>Nè,</i>	nor, neither.	<i>Nientedimeno,</i>	
<i>Se,</i>	if, whether.	<i>Con tutto ciò,</i>	} still, nevertheless, notwithstanding, for all that.
<i>Ma,</i>	but.	<i>Non per tanto,</i>	
<i>Però,</i>	"	<i>Non per questo,</i>	
<i>Che,</i>	that.	<i>Ciò non ostante,</i>	
<i>Perè,</i>	yet, nevertheless.	<i>Ciò non di meno,</i>	
<i>Già,</i>	yet, already.	<i>Tuttavia,</i>	
<i>Anzi,</i>	nay, rather, on the contrary.	<i>Non già,</i>	not at all, not in- deed.
<i>Anche,</i>	also, even.	<i>Non solo, }</i>	} not only, not mere- ly. provided. unless. rather, sooner. rather than not, rather so than otherwise.
<i>Anco,</i>	" "	<i>Non che, }</i>	
<i>Eziandò,</i>	" "	<i>Purchè,</i>	
<i>Altresì,</i>	" "	<i>A meno chè,</i>	
<i>Ancora,</i>	also, even, again.	<i>Anzi che,</i>	
<i>Eppùre,</i>	yet, nevertheless.	<i>Anzi che no,</i>	rather than not, rather so than otherwise.
<i>Ossia,</i>	or, either.		
<i>Ovvero,</i>	" "		
<i>Oppùre,</i>	" "	<i>Sì,</i>	so, thus.
<i>Nemmeno,</i>	neither, not even.	<i>Così,</i>	" "
<i>Nemmeno,</i>	" "	<i>Come,</i>	as, like.
<i>Neppure,</i>	" "	<i>Siccome,</i>	" "
<i>Nedanche,</i>	" "	<i>Sicché,</i>	so, thus, wherefore.
<i>Tampoco,</i>	" "	<i>Così che,</i>	" " "
<i>Se mai,</i>	if ever, if indeed.	<i>Talchè,</i>	so, so that.
<i>Se pure,</i>	" "	<i>Giacchè,</i>	since.
<i>Se però,</i>	if however.	<i>Cioè,</i>	that is.
<i>Se non,</i>	unless, except, but.	<i>Cioè a dñre,</i>	that is to say. —
<i>Se non che,</i>	" "	<i>Vale a dñre,</i>	" "
<i>Acciò,</i>		<i>Almeno,</i>	at least.
<i>Acciocchè,</i>	} in order that, to the end that.	<i>Almeno,</i>	" "
<i>Affine,</i>		<i>Di più,</i>	moreover.
<i>Affinchè,</i>		<i>Indire,</i>	besides, besides this.
<i>Ancorchè,</i>	even that.	<i>Oltrecchè,</i>	" " "
<i>Contuttochè,</i>	" "	<i>Oltracciò,</i>	" " "
<i>Chè,</i>	for, why, because.	<i>D'altronde,</i>	" " "
<i>Perchè,</i>	" "	<i>Dunque,</i>	then, therefore.
<i>Poichè,</i>	because, since, as,	<i>Adunque,</i>	" "
<i>Posciachè,</i>	after.	<i>Onde,</i>	
<i>Perocchè,</i>		<i>Laonde,</i>	wherefore, where- upon.
<i>Imperocchè,</i>	} because, whereas, as, since.	<i>Quindi,</i>	
<i>Perciocchè,</i>		<i>Perciò,</i>	therefore, for which reason.
<i>Imperciocchè,</i>			
<i>Conciosiachè,</i>		<i>In somma,</i>	in short, in conclu- sion.
<i>Quantunque,</i>	although.	<i>In fine,</i>	
<i>Sebbene,</i>	"	<i>Sta che,</i>	whether, or, either.
<i>Benchè,</i>	"	<i>Vuoi,</i>	" "
<i>Comechè,</i>	"	<i>Del resto,</i>	otherwise, besides.
<i>Avvegnachè,</i>	"	<i>Per altro,</i>	" "

<i>Tanto,</i>	as.	<i>Intanto,</i>	} in the mean time, mean-
<i>Quanto,</i>	"	<i>Frattanto,</i>	
<i>Quando,</i>	when.	<i>Mentre,</i>	while, whilst.
<i>Quand' anche,</i>	even when.	<i>Mentrechè,</i>	whilst, whilst that.
<i>In guisa che,</i>	} so that, in such a	<i>Mentreccchè,</i>	" " "
<i>In guisa che,</i>		<i>Salvo,</i>	save, saving, except.
<i>In modo che,</i>		<i>Eccetto,</i>	" " "
<i>In maniera che,</i>		<i>Tranne,</i>	" " "
<i>Di modo che,</i>		<i>Fuorchè,</i>	" " "
<i>Di maniera che,</i>	manner.	<i>Forse,</i>	perhaps.
		<i>Ora,</i>	now.

I. *Pùre* is often used in the sense of *ancóra* (even), and *sólo* (only).

II. *Perchè* has four significations: 1. In an interrogative phrase, it has the meaning of "why;" as, *Perchè andáte via?* why do you go away? 2. Followed by a verb in the subjunctive, it signifies "in order that;" as, *Non vi ho dato il denaro perchè lo spendiate subito,* I did not give you the money that (in order that) you should immediately spend it. 3. It is used for "though;" as in the phrase of Dante, *Non lasciávam l'andar, perchè e' dicésse,* Let us not cease walking, although he speaks. 4. It also signifies "because;" as, *Perchè ridéte? Perchè ho vóglia di ridere,* Why do you laugh? Because I wish to laugh.

III. *Ánzi* is sometimes used for "before;" as, *Ánzi témpo, anzi l'óra, anzi la mia móрте,* before the time, before the hour, before my death.

IV. *Mentre, nel mentre che* or *mentre che, in témpo che,* signifies "whilst" or "whilst that;" as, *Mentr' egli cantáva, io balláva,* whilst he sung, I danced.

V. Many conjunctions, as *nondiméno, ciò non ostante,* etc., contain in themselves a pronoun, a preposition, an adverb, etc.; but, from their office of joining sentences together, they are commonly reckoned amongst conjunctions, though in fact they are but *conjunctive phrases*.

INTERJECTIONS IN COMMON USE.

<i>Ah!</i>	ah! ha! alas!	<i>Ahimè! aimè!</i>	alas (me)!
<i>Eh! e!</i>	eh!	<i>Ehimè! eimè!</i>	"
<i>Ih!</i>	ih!	<i>Ohimè! oimè!</i>	"
<i>Oh! o!</i>	oh! ho!	<i>Omè!</i>	"
<i>Uh!</i>	uh!	<i>Oitè!</i>	alas (thee)!
<i>Ahi!</i>	ah! alas! [there!	<i>Oisè!</i>	alas (him or her)!
<i>Éhi!</i>	here! ho hey! ho	<i>Gudi!</i>	woe!
<i>Óhi! ói!</i>	ah! oh!	<i>Aiuto!</i>	help!
<i>Úhi!</i>	ah! alas!	<i>O Dio!</i>	O Heavens!
<i>Deh!</i>	ah! alas! pray!	<i>Lasso!</i>	alas!
	prithce!	<i>Lasso me!</i>	"
<i>Doh!</i>	oh! pshaw!	<i>Ahi lasso!</i>	"
<i>Ah, ah!</i>	ah, ah!	<i>Póvero me!</i>	wretched that I
<i>Eh, eh!</i>	eh, eh!	<i>Misero me!</i>	am! unfortu-
<i>Oh, oh!</i>	oh, oh!	<i>Meschino me!</i>	nate that I am!
<i>Poh!</i>	poh!	<i>Dolente me!</i>	wretched me!
<i>Puh! pu!</i>	pu! pooh!		poor me!
<i>Éia!</i>	halloo!	<i>O me beato!</i>	
<i>Olà!</i>	holla! ho there!	<i>O me felice!</i>	happy that I am!
<i>Così!</i>	so! thus!	<i>Beato me!</i>	happy me!
<i>Sì!</i>	yes, certainly!	<i>Felice me!</i>	
<i>Già!</i>	" "	<i>Alto!</i>	halt!
<i>Paire!</i>	yet!	<i>Sta!</i>	stop!
<i>Cóme!</i>	how! how then!	<i>Ohè!</i>	
	why! why so!	<i>Guàrda!</i>	take care! have
		<i>Làrgo!</i>	care! beware!
<i>Su!</i>		<i>Piàno,</i>	softly! gently!
<i>Orsù!</i>	up, up! come!	<i>Addio,</i>	slowly!
<i>Su, su!</i>	come then!	<i>Zi! zitto!</i>	whist! hush!
<i>Via!</i>		<i>Chèto!</i>	quiet! still!
<i>Via, via!</i>	away!	<i>Non più!</i>	enough!
<i>Eh via!</i>	fie! fie upon!	<i>Basta!</i>	"
<i>Vergogna!</i>	for shame!	<i>Silénzio!</i>	silence!
<i>Ojò!</i>	oh, fie! oh, fough!	<i>Tacete!</i>	"
<i>Animo!</i>	courage! cheer up!	<i>Andate!</i>	away!
<i>Coraggio!</i>	" "	<i>Badate!</i>	
<i>Fàte cuòre!</i>	" "	<i>All' értà!</i>	mind! have care!
<i>Béne!</i>	well!	<i>Sidte all' értà!</i>	beware!
<i>Bràvo!</i>	bravo! very well!	<i>Di gràzia!</i>	pray!
<i>Buòno!</i>	good!	<i>Per carità!</i>	for charity's sake!
<i>Viva!</i>	long live!	<i>Per amor del cielo!</i>	for heaven's sake!
<i>Eh viva! evviva!</i>	huzza!	<i>Mercè,</i>	mercy! mercy
<i>Càpperi!</i>		<i>Misericórdia,</i>	upon us!
<i>Càppita!</i>	ay! heyday! mar-	<i>Possibile!</i>	is it possible!
<i>Poffàre!</i>	ry!	<i>Appunto!</i>	exactly! just!
<i>Oh bella!</i>	fine!	<i>Pensate!</i>	just think!*
<i>Ecco!</i>	lo! behold!		

* It is important to observe, that, as some of these interjections are used to express different and even contrary emotions or affections of the mind, their exact signification can only be determined by the sense of the words which accompany them, or give rise to the exclamation.

The interjections *lásso*, *póvero*, *mísero*, *meschino*, *bedto* (*me!*), are mere adjectives; and, when used by a female, take the feminine termination, — *lássa*, *póvera*, *mísera* (*me!*), etc.; and in the plural make *lássì*, *póverì* (*nói!*), etc., for the masculine; and *lásse*, *póvere* (*nói!*), etc., for the feminine; as, —

Lássà me! in che mal' óra ná- qui? Alas! in what evil hour was I born?

Miseri nói! che siám, se Iddio ci láschia? Miserable that we are! what becomes of us, if God forsakes us?

Brávo, *zitto*, *chéto*, are also adjectives; and when used in speaking to a female, or to more than one male or female, follow the same rule; as, —

Bráva! cóme quándo? Bravo! as when?

Zitti, un pó! Hush, a little!

Brávo is also used in its superlative, and makes *bravíssimo*, *bravíssima*, *bravíssimì*, *bravíssime*, "bravissimo."

READING LESSON.

La Rondinella.

Rondinella pellegrina
 Che ti pòsi in sul veróno
 Ricantádo ógni mattína
 Quélla flébile canzóne,
 Che vuóì dírmì in túa favélla
 Pellegrína rondinélla?

Solitaria nell' oblió,
 Dal túo spóso abandonáta,
 Piángi fórsa al piánto mío
 Vedovélla sconsoláta?
 Piángi, piángi in tua favélla,
 Pellegrína rondinélla.

Pur di me máncò infelíce
 Tu álle pénne almén t' affídi.

Scórri il lago e la pendíce,
 Émpi l' ária de' tuóí grídi,
 Tútto il giòrno in túa favélla,
 Lúí chiamándo, o rondinélla!

Oh, se ánc'h'io! Ma lo conténde
 Quésta bássa angústa vólta,
 Dóve sóle non risplénde,
 Dóve l' ária ancór m' è tólta,
 D' ónde a te la mía favélla
 Giúnge appéna, o rondinélla!

Il settémbré innánzi viéne,
 E a lasciármi ti prepári:
 Tu vedrái lontáne aréne,
 Nuóvi mónti, nuóvi mári,
 Salutándo in túa favélla,
 Pellegrína rondinélla.

Ed ío tútte le mattíne
 Riapréndo gli ócchi al piánto
 Fra le névi e fra le bríne
 Crederò d' údir quel cánto,
 Ónde par che in túa favélla
 Mí compíanga, o rondinélla.

Una cróce a primavéra
 Troverái su quéstó suólo;
 Rondinélla in su la séra
 Sóvra a léi raccógli il vólo:
 Dílle páce in túa favélla,
 Pellegrína rondinélla!

EXERCISE FOR TRANSLATION.

1. Lycurgus prohibited those who returned from a feast taking a light, in order that the fear of not being able to find their homes might prevent their becoming intoxicated.

2. There is nothing meaner than to see hypocrites launching their thunders against the weaknesses of humanity, whilst their heart is the sink of every vice.

3. Vespasian incurred the danger of being condemned to death, because he gaped while the fool Nero was singing on the stage in Rome.

4. During summer evenings, Dante was accustomed to sit upon a stone, which is still religiously preserved in Florence. One evening, a man unknown to him passed before him, and said, "Sir, I have promised to give an answer, and know not how to get myself out of the difficulty: you, who are so learned, can suggest it to me. What is the best mouthful?" Dante immediately answered, "An egg." A year after, at the same hour, Dante being seated on the same stone, the same man, whom he had not since seen, returned, and asked, "With what?" Dante, without hesitation, answered, "With salt."

VOCABULARY.

1. Prohibited, *viètò*; returned, *tornávano*; might prevent, *impedìsse*; intoxicated, *ubbriciáte*.
2. Launching thunders, *scagliáre i fulmíni*; sink, *sentína*.
3. Incurred (ran), *córse*; gaped, *sbadigliáva*.
4. Was accustomed, *soléva*; unknown, *sconosciúto*; to get out, etc., *trármí d' affáre*; can suggest, *potréste suggeríre*; mouthful, *boccóne*; without hesitation, *sénza méttér témpo in mézzo*.

CONVERSAZIONE.

- | | |
|--|---|
| <p><i>Qual fu il regalo che féce un colonnello ad uno de suoi granatieri che pugnando valorosissimamente aveva perdute ambe le braccia?</i></p> <p><i>Tale meschinità non eccitò essa lo sdegno del bravo soldato?</i></p> <p><i>Quale fama hanno lasciata Ludovico XI. e Ferdinando d' Arragona?</i></p> <p><i>Non si chiamarono, il primo cristianissimo e l'altro cattolico?</i></p> <p><i>Che rispose Dante a chi gli domandava qual fosse il miglior boccone?</i></p> | <p><i>Uno seudo, credendo forse con ciò di ricompensarlo di tanta perdita.</i></p> <p><i>Certamente, e con ragione disse al suo Colonnello — Credete forse ch' io non abbia perduto che un paio di guanti?</i></p> <p><i>Una tristissima fama, perchè furono entrambi crudeli e perfidi.</i></p> <p><i>Sì, e ciò prova che l'ombra del trono può coprire immensi delitti.</i></p> <p><i>Un uovo con sale.</i></p> |
|--|---|

Auxiliary Verbs.

Avere, to have.

INFINITIVE MOOD.—*Avere*, to have.

INDICATIVE MOOD.

PRESENT TENSE.

<i>ho</i> or <i>d</i> , <i>hai</i> or <i>di</i> , <i>ha</i> or <i>d</i> (<i>ave</i>),	I have. thou hast. he has.	<i>abbiamo</i> (<i>avemo</i>), <i>avete</i> , <i>hanno</i> or <i>danno</i> ,	we have. you have. they have.
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IMPERFECT TENSE.

<i>to avevo</i> or <i>avea</i> , <i>tu avevi</i> , <i>egli avevo</i> or <i>avea</i> ,	I had. thou hadst. he had.	<i>avevamo</i> , <i>avete</i> , <i>avevano</i> (<i>avieno</i>),	we had. you had. they had
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PERFECT TENSE.

<i>ebbi</i> , <i>avesti</i> , <i>ebbe</i> ,	I had. thou hadst. he had.	<i>avemmo</i> , <i>aveste</i> , <i>ebbero</i> ,	we had. you had. they had.
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FUTURE TENSE.

<i>avrò</i> , <i>avrà</i> , <i>avrà</i> ,	I shall have. thou wilt have. he will have.	<i>avremo</i> , <i>avrete</i> , <i>avranno</i> ,	we shall have. you will have. they will have.
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CONDITIONAL MOOD.

PRESENT TENSE.

<i>avrei</i> (<i>avria</i>), <i>avresti</i> , <i>avrebbe</i> (<i>avria</i>),	I should have. thou wouldst have. he would have.	<i>avremmo</i> , <i>avreste</i> , <i>avrebbero</i> (<i>avriano</i>),	we could have. you should have. they would have.
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SUBJUNCTIVE MOOD.

PRESENT TENSE.

<i>che io abbia</i> , <i>che tu abbia</i> or <i>abbi</i> , <i>che egli abbia</i> ,	if I may have. if thou mayst have. if he may have.	<i>che abbiamo</i> , <i>che abbiate</i> , <i>che abbiano</i> ,	if we may have. if you may have. if they may have.
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IMPERFECT TENSE.

<i>che io avessi</i> , <i>che tu avessi</i> , <i>che egli avesse</i> ,	if I might have. if thou couldst have. if he would have.	<i>che avessimo</i> , <i>che aveste</i> , <i>che avessero</i> (<i>-ino</i>),	if we should have. if you might have. if they might have.
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IMPERATIVE MOOD.

<i>abbi tu</i> , <i>abbia egli</i> ,	have thou. let him have.	<i>abbiamo noi</i> , <i>abbiate voi</i> , <i>abbiano egli</i> ,	let us have. have ye. let them have.
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GERUND.

<i>avendo</i> ,	having.
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PARTICIPLES.

<i>avente</i> , <i>avuto</i> , <i>avuta</i> (s.), <i>avuti</i> , <i>avute</i> (p.), <i>avendo avuto</i> ,	having. had. having had.
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COMPOUND TENSES.

<i>to ho avuto</i> , <i>to aveva avuto</i> , <i>to ebbi avuto</i> , <i>to avrò avuto</i> , <i>to avrei avuto</i> , <i>che io abbia avuto</i> , <i>che io avessi avuto</i> ,	I have had. I had had. I had had. I shall have had. I should have had. if I may have had. if I might have had.
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Èssere, to be.

INFINITIVE MOOD.—*Èssere*, to be.

INDICATIVE MOOD.

PRESENT TENSE.

<i>io sono,</i> <i>noi or se',</i> <i>è,</i>	I am. thou art. he is.	<i>siamo (sèno),</i> <i>siete (sète),</i> <i>sòno,</i>	we are. you are. they are.
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IMPERFECT TENSE.

<i>io era,</i> <i>eri,</i> <i>era,</i>	I was. thou wast. he was.	<i>eravamo (èramo),</i> <i>eravate,</i> <i>erano,</i>	we were. you were. they were.
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PERFECT TENSE.

<i>fui,</i> <i>fosti,</i> <i>fu (fùe),</i>	I was. thou wast. he was.	<i>fuiamo,</i> <i>foste,</i> <i>furono (fùno),</i>	we were. you were. they were.
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FUTURE TENSE.

<i>sarò (f'ia),</i> <i>sarai,</i> <i>sarà (f'ia, f'ie),</i>	I shall be. thou wilt be. he will be.	<i>saremo,</i> <i>sarète,</i> <i>saranno (f'iano),</i>	we shall be. you will be. they will be.
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CONDITIONAL MOOD.

PRESENT TENSE.

<i>sarei (saria, f'ira),</i> <i>saresti,</i> <i>sarebbe (saria, f'ira),</i>	I should be. thou wouldst be. he would be.	<i>saremmo,</i> <i>sarestè,</i> <i>sarebbero (sartano),</i>	we should be. you should be. they should be.
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SUBJUNCTIVE MOOD.

PRESENT TENSE.

<i>che io sia,</i> <i>che tu sia, or sti,</i> <i>che egli sia,</i>	if I may be. if thou mayst be. if he may be.	<i>che siamo,</i> <i>che siate,</i> <i>che siano, or sieno,</i>	if we may be. if you may be. if they may be.
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IMPERFECT TENSE.

<i>che io fossi (fùssi),</i> <i>che tu fossi,</i> <i>che egli fosse,</i>	if I were, or should be. if thou wert. if he were.	<i>che fossimo,</i> <i>che foste,</i> <i>che fossero (fùssino),</i>	if we were. if you were. if they were.
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IMPERATIVE MOOD.

<i>sia, or stí tu,</i> <i>sia egli,</i>	be thou. let him be.	<i>siamo noi,</i> <i>siate voi,</i> <i>siano, or sieno egliuo,</i>	let us be. be ye. let them be.
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GERUND.

<i>essendo,</i>	being.
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PARTICIPLES.

<i>stato, státa* (s.),</i> <i>stati, státe (p.),</i> <i>essendo stato,</i>	} } } been. having been.
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COMPOUND TENSES.

<i>io sono stato,</i> <i>io era stato,</i> <i>io sarò stato,</i> <i>io sarei stato,</i> <i>che io sia stato,</i> <i>che io fossi stato,</i>	I have been. I had been. I shall have been. I should have been. if I may have been. if I might have been.
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* The past participle of the verb *essere* always agrees with the subject in gender and number: thus we say, *io sono stato*, if the subject is masculine singular; *io sono stata*, if feminine singular; *noi siamo stati*, if masculine plural; *noi siamo státe*, if feminine plural; and so on.

Regular Verbs.

VARIATION OF ACTIVE VERBS.

Active verbs, in the compound tenses, are varied with the auxiliary verb *avere*, to have.

FIRST CONJUGATION.

Amare, to love.

PARADIGM OF THE VERBS ENDING IN *dre*.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>
<i>am-dre</i> ,	to love.	<i>avere amato</i> , to have loved.

GERUND.

<i>Present.</i>		<i>Past.</i>
<i>am-endo</i> ,	loving.	<i>avendo amato</i> , having loved.

PARTICIPLE.

<i>Present.</i>		<i>Past.</i>
<i>am-ante</i> (s.), <i>am-anti</i> (p.),* loving.		<i>am-ato</i> (m. s.), <i>am-ati</i> (p.), loved. <i>am-ata</i> (f. s.), <i>am-ate</i> (p.), [†] loved.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

<i>am-o</i> ,	I love, or do love.	<i>am-iamo</i> ,	we love.
<i>am-i</i> ,	thou lovest.	<i>am-ate</i> ,	you love.
<i>am-a</i> ,	he loves.	<i>am-ano</i> ,	they love.

Imperfect.

<i>to am-ava</i> ,	I loved, or did love.	<i>am-avamo</i> ,	we loved.
<i>am-avi</i> ,	thou lovedst.	<i>am-avate</i> ,	you loved.
<i>egli am-ava</i> ,	he loved.	<i>am-avano</i> ,	they loved.

Perfect.

<i>am-ai</i> ,	I loved, or did love.	<i>am-ammo</i> ,	we loved.
<i>am-asti</i> ,	thou lovedst.	<i>am-aste</i> ,	you loved.
<i>am-o</i> ,	he loved.	<i>am-arono</i> (<i>am-aro</i>),	they loved.

Future.

<i>am-erò</i> ,†	I shall or will love.	<i>am-eremo</i> ,	we shall or will love.
<i>am-erai</i> ,	thou wilt love.	<i>am-erete</i> ,	you will love.
<i>am-erà</i> ,	he will love.	<i>am-eranno</i> ,	they will love.

* The present participle of active verbs, like that of *avere*, agrees with the subject of the proposition in gender and number. The past participle agrees, sometimes, with the object in gender and number.

† The verbs of this conjugation in the future and the conditional change the *a* of their terminations for *e*, and make *am-erò*, instead of *am-aro*, etc.

COMPOUND TENSES.

Second Perfect.

<i>he amato,</i>	I have loved.	<i>abbiamo amato,</i>	we have loved.
<i>hai amato,</i>	thou hast loved.	<i>avete amato,</i>	you have loved.
<i>ha amato,</i>	he, she, or it has loved.	<i>hanno amato,</i>	they have loved.

Plusperfect.

<i>io aveva amato,</i>	I had loved.	<i>avevamo amato,</i>	we had loved.
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Second Plusperfect.

<i>ebbi amato,</i>	I had loved.
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Future Anterior.

<i>avrò amato,</i>	I shall have loved
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SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>che io am-i (am-e),</i>	that I love, or may love.	<i>che am-iamo,</i>	that we love.
<i>che tu am-i,</i>	that thou lovest.	<i>che am-iate,</i>	that you love.
<i>che egli am-i (am-e),</i>	that he loves.	<i>che am-ino,</i>	that they love.

Imperfect.

<i>che io am-assi,</i>	If I loved, or should love.	<i>che am-assimo,</i>	if we loved.
<i>che tu am-assi,</i>	if thou lovedst.	<i>che am-aste,</i>	if you loved.
<i>che egli am-asse,</i>	if he loved.	<i>che am-assero (-ino),</i>	if they loved.

COMPOUND TENSES.

Perfect.

<i>che io abbia amato,</i>	that I have loved, or may have loved.
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Plusperfect.

<i>che io avessi amato,</i>	if I had loved.
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CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>am-erei (am-eria),</i>	I should love.	<i>am-eremmo,</i>	we should love.
<i>am-eresti,</i>	thou wouldst love.	<i>am-ereste,</i>	you would love.
<i>am-erebbe (am-eria),</i>	he would love.	<i>am-erebbero (ameriano),</i>	they would love.

COMPOUND TENSE.

Past.

avrei amato, I should, would, or could have loved, or might have loved.

IMPERATIVE MOOD.

<i>am-a tu,</i>	love thou.	<i>am-iamo noi,</i>	let us love.
<i>am-i egli,</i>	let him love.	<i>am-ate voi,</i>	love ye.
		<i>am-ino egli-no,</i>	let them love.

Besides the foregoing changes of termination, there are some verbs of the first conjugation which undergo in some persons and tenses a change of orthography.

Verbs ending in *ciàre*, *giàre*, drop the *i*, which follows *c*, *g*, whenever *ci*, *gi*, precede *e*, *i*; as, *Baciàre*, to kiss; *fregiàre*, to adorn.

Verbs ending in *iàre*, in which *ia* form one syllable, drop the *i* whenever it is followed by another *i*; as, *Noiàre*, to annoy.

Verbs ending in *iàre*, in which *ia* form two syllables, drop the *i* only when it would be followed by the vowels *ia*; as, *Inviàre*, to send.

*Variation of the Verb Cercare.*PARADIGM OF THE VERBS ENDING IN *care*.

INDICATIVE MOOD.

Present.

cáro-a,
cércH-i,
cáro-a,

I search, or 'do search.
thou searchest.
he searches.

cércH-iámo,
cerc-áte,
céro-ano,

we search.
you search.
they search.

Future.

cércH-erò,
cércH-erdi,
cércH-erd,

I shall or will search.
thou wilt search.
he will search.

cércH-erémo,
cércH-eréte,
cércH-erémo,

we shall search.
you will search.
they will search.

SUBJUNCTIVE MOOD.

Present.

chi lo cercH-i (-e),
chi tu cercH-i,
chi egli cercH-i (-e),

that I search.
that thou search.
that he search.

che cercH-iámo,
che cercH-iáte,
che cercH-ino,

that we search.
that you search.
that they search.

CONDITIONAL MOOD.

Present.

cércH-eréi (-eia),
cércH-erésti,
cércH-erébbe,

I should search.
thou wouldst search.
he would search.

cércH-erémmo,
cércH-eréste,
cércH-erébbero,

we should search.
you would search.
they would search.

IMPERATIVE MOOD.

céro-a tu,
cércH-i egli,

search thou.
let him search.

cércH-iámo noi,
cerc-áte voi,
cércH-ino egli,

let us search.
search ye.
let them search.

Tenses conjugated like those of the regular verb are omitted.

*Variation of the Verb Pregäre.*PARADIGM OF THE VERBS ENDING IN *gäre.*

INDICATIVE MOOD.

*Present.**preg-o,*
pregH-i,
*preg-a,*I entreat, or do entreat.
thou entreatest.
he entreats.*pregH-iamo,*
preg-äte,
*preg-ano,*we entreat.
you entreat.
they entreat.*Future.**pregH-erö,*
pregH-eröi,
*pregH-erö,*I shall or will entreat.
thou wilt entreat.
he will entreat.*pregH-erömo,*
pregH-eröte,
*pregH-erömo,*we shall entreat.
you will entreat.
they will entreat.

SUBJUNCTIVE MOOD.

*Present.**che io pregH-i (-e),*
che tu pregH-i,
*che egli pregH-i (-e),*that I entreat.
that thou entreat.
that he entreat.*che pregH-iamo,*
che pregH-iate,
*che pregH-ino,*that we entreat.
that you entreat.
that they entreat.

CONDITIONAL MOOD.

*Present.**pregH-eröi,*
pregH-eröti,
*pregH-eröbbe,*I should entreat.
thou wouldst entreat.
he would entreat.*pregH-erömmo,*
pregH-eröste,
*pregH-eröbbero,*we should entreat.
you would entreat.
they would entreat.

IMPERATIVE MOOD.

preg-a tu,
*pregH-i egli,*entreat thou.
let him entreat.*pregH-iamo nöi,*
preg-äte vöi,
*pregH-ino égliño,*let us entreat.
entreat ye.
let them entreat.

SECOND CONJUGATION.

The verbs of this conjugation are commonly divided into two classes, — those ending in *ere* (long), accented, and those ending in *ere* (short), unaccented: both of these in the perfect have two terminations, *éi* and *étti*, except a few which have the termination *éi* only.

Variation of the Verb Temère.

PARADIGM OF THE VERBS ENDING IN *ere* (LONG), ACCENTED, AND OF THOSE WHICH, IN THE PERFECT, END IN *éi* AND *étti*.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>
<i>tem-ere,</i>	to fear	<i>avere temuto,</i> to have feared.

GERUND.

<i>Present.</i>		<i>Past.</i>
<i>tem-endo,</i>	fearing.	<i>avendo temuto,</i> having feared.

PARTICIPLE.

<i>Present.</i>		<i>Past.</i>
<i>tem-ente</i> (s.), <i>tem-enti</i> (p.),	fearing.	<i>tem-uto</i> (m. s.), <i>tem-uti</i> (p.),
		<i>tem-uta</i> (f. s.), <i>tem-ute</i> (p.),
		fearéd.

INDICATIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>			
<i>tem-o,</i>	I fear, or do fear.	<i>tem-iamo,</i>	we fear.
<i>tem-i,</i>	thou fearest.	<i>tem-ete,</i>	you fear.
<i>tem-e,</i>	he fears.	<i>tem-ono,</i>	they fear.
<i>Imperfect.</i>			
<i>to tem-eva</i> or <i>tem-éa,</i>	I feared, or did fear.	<i>tem-evamo,</i>	we feared.
<i>tem-evi,</i>	thou fearedst.	<i>tem-evate,</i>	you feared.
<i>egli tem-éva,</i>	he feared.	<i>tem-evano,</i>	they feared.
<i>Perfect.</i>			
<i>tem-éi</i> or <i>tem-étti,</i>	I feared, or did fear.	<i>tem-émmo,</i>	we feared.
<i>tem-ésti,</i>	thou fearedst.	<i>tem-éste,</i>	you feared.
<i>tem-é</i> or <i>tem-étte,</i>	he feared.	<i>tem-érono,</i>	they feared.

Future.

<i>tem-erò,</i> <i>tem-erai,</i> <i>tem-erà,</i>	I shall or will fear. thou wilt fear. he will fear.		<i>tem-eremo,</i> <i>tem-erete,</i> <i>tem-eranno,</i>	we shall or will fear. you will fear. they will fear.
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COMPOUND TENSES.

Second Perfect.

<i>ho temúto,</i>	I have feared.		<i>abbiamo temúto,</i>	we have feared.
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Pluperfect

io aveva temúto, I had feared, etc.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>che io tem-a,</i> <i>che tu tem-a or -i,</i> <i>che egli tem-a,</i>	that I fear. that thou fear that he fear.		<i>che tem-iamo,</i> <i>che tem-iate,</i> <i>che tem-ano,</i>	that we fear. that you fear. that they fear.
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Imperfect.

<i>che io tem-essi,</i> <i>che tu tem-essi,</i> <i>che egli tem-esse,</i>	if I feared. if thou fearedst. if he feared.		<i>che tem-essimo,</i> <i>che tem-este,</i> <i>che tem-essero,</i>	if we feared. if you feared. if they feared.
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COMPOUND TENSES.

Perfect.

che io abbia temúto, that I have feared.

Pluperfect.

che io avessi temúto, if I had feared.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>tem-erei (-eria),</i> <i>tem-eresti,</i> <i>tem-erebbe (-eria),</i>	I should fear. thou wouldst fear. he would fear.	|	<i>tem-eremmo,</i> <i>tem-ereste,</i> <i>tem-erebbero,</i>	we should fear. you would fear. they would fear.
--	--	--	--	--

COMPOUND TENSE.

Past.

avrei temúto, I should, would, or could have feared, or might have feared.

IMPERATIVE MOOD.

<i>tem-i tu,</i> <i>tem-a egli,</i>	fear thou. let him fear.		<i>tem-iamo noi,</i> <i>tem-ete voi,</i> <i>tem-ano egli, etc.,</i>	let us fear. fear ye. let them fear.
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Variation of the Verb *Tessere*.

PARADIGM OF THE VERBS ENDING IN *ère* (SHORT), UNACCENTED;
AND OF THOSE WHICH, IN THE PERFECT, END IN *éi* ONLY.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>
<i>téss-ere</i> ,	to weave.	<i>avére tessúto</i> , to have woven.

GERUND.

<i>Present.</i>		<i>Past.</i>
<i>téss-éndo</i> .	weaving.	<i>avéndo tessúto</i> , having woven.

PARTICIPLE.

<i>Present.</i>		<i>Past.</i>
<i>téss-énte</i> (s.), <i>téss-énte</i> (p.), weaving.		<i>téss-úto</i> (m. s.), <i>téss-úti</i> (p.), woven. <i>téss-úta</i> (f. s.), <i>téss-úte</i> (p.), woven.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

téss-o, I weave, or do weave, or am weaving. | *téss-íamo* (*téss-émo*), we weave.

Imperfect.

to *téss-éva* or *téss-éa*, I wove, or did weave, or was weaving.

Perfect.

<i>téss-éi</i> ,	I wove, or did weave.	<i>téss-émmo</i> ,	we wove.
<i>téss-ésti</i> ,	thou wovest.	<i>téss-éste</i> ,	you wove.
<i>téss-é</i> (<i>téss-éto</i>),	he wove.	<i>téss-érono</i> ,	they wove.

Future.

téss-erò, I shall or will weave.

COMPOUND TENSES.

Second Perfect.

he tessuto,

I have woven

Pluperfect.

to aveva tessuto,

I had woven, etc

SUBJUNCTIVE MOOD.

SIMPLE TENSE.

Present.

che io tess-a,

that I weave.

Imperfect.

che io tess-essi,

that I wove.

COMPOUND TENSES.

Perfect.

che io abbia tessuto, that I may have woven.

Pluperfect.

che io avessi tessuto, if I might have woven.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

tess-erei (tess-eria), I should, would, or could weave, or might weave.

COMPOUND TENSE.

Past.

avrei tessuto, I should, would, or could have woven, or might have woven.

IMPERATIVE MOOD.

tess-i tu, weave thou.

Verbs ending in *cère* (long), accented, in order to preserve the soft sound of *e* in all their inflections, take an *i* after that consonant, whenever it is followed by *a, o, u*; as, *Tacère*, to be silent.

Verbs ending in *iere* drop the *i* whenever it is followed by another *i*; as, *Empiere*, to fill.

THIRD CONJUGATION.

The verbs of this conjugation are divided into three classes, —those which, in the present of the indicative, end in *o*; those which end in *isco*; and those which have both of these terminations.

Variation of the Verb Sentire.

PARADIGM OF THE VERBS OF THE THIRD CONJUGATION, WHICH, IN THE PRESENT OF THE INDICATIVE, END IN *o* ONLY.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>	
<i>sent-ire,</i>	to hear.	<i>avere sentito,</i>	to have heard.

GERUND.

<i>Present.</i>		<i>Past.</i>	
<i>sent-endo,</i>	hearing.	<i>avendo sentito,</i>	having heard.

PARTICIPLE.

<i>Present.</i>		<i>Past.</i>	
<i>sent-ente</i> (s.), <i>sent-enti</i> (p.),	hearing.	<i>sent-ito</i> (m. s.), <i>sent-iti</i> (p.),	heard.
		<i>sent-ita</i> (f. s.), <i>sent-ite</i> (p.),	heard.

INDICATIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>			
<i>sent-O,</i>	I hear, or do hear.	<i>sent-iamo,</i>	we hear.
<i>sent-I,</i>	thou hearest.	<i>sent-ite,</i>	you hear.
<i>sent-E,</i>	he hears.	<i>sent-ONO,</i>	they hear.

Imperfect.

<i>to sent-iva</i> or <i>sent-ia,</i>	I heard, or did hear.	<i>sent-ivamo,</i>	we heard.
<i>sent-ivi,</i>	thou heardest.	<i>sent-ivate,</i>	you heard.
<i>egli sent-iva</i> or <i>sent-ia,</i>	he heard.	<i>sent-ivano,</i>	they heard.

Perfect.

<i>sent-ii,</i>	I heard, or did hear.	<i>sent-immo,</i>	we heard.
<i>sent-isti,</i>	thou heardest.	<i>sent-iste,</i>	you heard.
<i>sent-i</i> (<i>sent-to</i>),	he heard.	<i>sent-irono,</i>	they heard.

Future.

sent-irò,
sent-irai,
sent-irà,

I shall or will hear.
thou wilt hear.
he will hear.

sent-irémo,
sent-iréte,
sent-iranno,

we will hear.
you will hear.
they will hear.

COMPOUND TENSES.

Second Perfect.

ho sentito,

I have heard.

Pluperfect.

to aveva sentito, I had heard, etc.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

che io sent-A,
che tu sent-A or -i,
che egli sent-A,

that I hear.
that thou hear.
that he hear.

che sent-iamo,
che sent-iate,
che sent-ANO,

that we hear.
that you hear.
that they hear.

Imperfect.

che io sent-issi,
che tu sent-issi,
che sent-isse,

that I heard.
that thou heardst.
that he heard.

che sent-issimo,
che sent-iste,
che sent-issero,

if we heard.
if you heard.
if they heard.

COMPOUND TENSES.

Perfect.

ho abbia sentito,

that I may have heard.

Pluperfect.

to avessi sentito, if I had heard.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

sent-iréi (-iria),
sent-irésti,
sent-irebbe (-iria),

I should hear.
thou wouldst hear.
he would hear.

sent-irémmo,
sent-iréste,
sent-irebbero,

we should hear.
you would hear.
they would hear.

COMPOUND TENSE.

Past.

avrei sentito, I should, would, or could have heard, or might have heard.

IMPERATIVE MOOD.

sent-I tu,
sent-A egli,

hear thou.
let him hear.

sent-iammo noi,
sent-ite voi,
sent-ANO égitino,

let us hear.
hear ye.
let them hear.

Variation of the Verb Esibire.

PARADIGM OF THOSE VERBS OF THE THIRD CONJUGATION, WHICH,
IN THE PRESENT OF THE INDICATIVE, HAVE THE
TERMINATION *isco* ONLY.

INFINITIVE MOOD.

<i>Present.</i>		<i>Past.</i>	
<i>Esib-ire,</i>	to offer.	<i>avere esibito,</i>	to have offered.

GERUND.

<i>Present.</i>		<i>Past.</i>	
<i>esib-endo,</i>	offering.	<i>avendo esibito,</i>	having offered.

PARTICIPLE.

<i>Present.</i>		<i>Past.</i>	
<i>esib-ente</i> (s.), <i>esib-enti</i> (p.),	offering.	<i>esib-ito</i> (m. s.), <i>esib-iti</i> (p.),	offered.
		<i>esib-ita</i> (f. s.), <i>esib-ite</i> (p.),	offered.

INDICATIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>			
<i>esib-isco,</i>	I offer, or do offer.	<i>esib-iamo,</i>	we offer.
<i>esib-isci,</i>	thou offerest.	<i>esib-ite,</i>	you offer.
<i>esib-ischi.</i>	he offers.	<i>esib-iscono,</i>	they offer.

Imperfect.

<i>to esib-iva or -ia,</i>	I offered, or did offer.	<i>esib-ivamo,</i>	we offered.
<i>esib-ivi,</i>	thou offeredst.	<i>esib-ivate,</i>	you offered.
<i>esib-iva or -ia,</i>	he offered.	<i>esib-ivano,</i>	they offered.

Perfect.

<i>esib-ii,</i>	I offered, or did offer.	<i>esib-immo,</i>	we offered.
<i>esib-isti,</i>	thou offeredst.	<i>esib-iste,</i>	you offered.
<i>esib-i</i> (<i>esib-to</i>),	he offered.	<i>esib-trono</i> (<i>esib-iro</i>),	they offered.

Future.

<i>esib-irò,</i>	I shall or will offer.	<i>esib-iremo,</i>	we will offer.
<i>esib-irai,</i>	thou wilt offer.	<i>esib-irete,</i>	you will offer.
<i>esib-irà,</i>	he will offer.	<i>esib-iranno,</i>	they will offer.

COMPOUND TENSES.

<i>Second Perfect.</i>		<i>Pluperfect.</i>	
<i>ho esibito,</i>	I have offered, etc.	<i>to aveva esibito,</i>	I had offered, etc.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

<i>che io esib-isca,</i>	that I offer.	<i>che esib-iàmo,</i>	that we offer.
<i>che tu esib-isca,</i>	that thou offer.	<i>che esib-iàte,</i>	that you offer.
<i>che egli esib-isca,</i>	that he offer.	<i>che esib-iscano,</i>	that they offer.

Imperfect.

<i>che io esib-issi,</i>	if I offered.	<i>che esib-issimo,</i>	if we offered.
<i>che tu esib-issi,</i>	if thou offeredst.	<i>che esib-iste,</i>	if you offered.
<i>che egli esib-isse,</i>	if he offered.	<i>che esib-issero,</i>	if they offered.

COMPOUND TENSES.

<i>Perfect.</i>		<i>Pluperfect.</i>	
<i>che io abbia esibito,</i>	that I have offered.	<i>che io avessi esibito,</i>	if I had offered.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>esib-iréi (esib-iria),</i>	I should offer.	<i>esib-irémmo,</i>	we should offer.
<i>esib-irésti,</i>	thou wouldst offer.	<i>esib-iréste,</i>	you would offer.
<i>esib-irébbe (esib-iria),</i>	he would offer.	<i>esib-irébbero,</i>	they would offer.

COMPOUND TENSE.

Past.

avrei esibito, I should, would, or could have offered, or might have offered.

IMPERATIVE MOOD.

<i>esib-isci,</i>	offer thou.	<i>esib-iàmo,</i>	let us offer.
<i>esib-isca,</i>	let him offer.	<i>esib-ite,</i>	offer ye.
		<i>esib-iscano,</i>	let them offer.

Cucire, to sew.

Verbs ending in *cire*, in order to preserve the soft sound of the *c* in all their inflections, take an *i* after that consonant, whenever it is followed by *a*, *o* ; as, *Cucire*, to sew.

PARADIGM OF THE VERBS ENDING IN *cire*.

INDICATIVE MOOD.

Present.

<i>cuci-o,</i>	I sew, or do sew.	<i>cuc-iamo (-imo),</i>	we sew.
<i>cuci-i,</i>	thou sewest.	<i>cuc-ite,</i>	you sew.
<i>cuci-t,</i>	he sews.	<i>cuci-ono,</i>	they sew.

SUBJUNCTIVE MOOD.

Present.

<i>che io cuc-i-a,</i>	that I sew or may sew.	<i>che cuc-iamo,</i>	that we sew.
<i>che tu cuc-i-a or cuc-i,</i>	that thou sew.	<i>che cuc-iate,</i>	that you sew.
<i>che egli cuc-i-a,</i>	that he sew.	<i>che cuc-iano,</i>	that they sew.

IMPERATIVE MOOD.

<i>cuci tu,</i>	sew thou.	<i>cuciamo noi,</i>	let us sew.
<i>cucia egli,</i>	let him sew	<i>cuc-ite voi,</i>	sew ye.
		<i>cuciano egliano,</i>	let them sew.

Abborrire, to abhor.

PARADIGM OF THOSE VERBS OF THE THIRD CONJUGATION, WHICH,
IN THE PRESENT OF THE INDICATIVE, END BOTH
IN *o* AND *isco*.

INDICATIVE MOOD.

Present.

<i>abbórr-o</i> or <i>abbórr-isco</i> , I abhor, or do abhor.	<i>abbórr-iámo</i> ,	we abhor.
<i>abbórr-i</i> or <i>abbórr-isci</i> , thou abhorrest.	<i>abbórr-ite</i> ,	you abhor.
<i>abbórr-e</i> or <i>abbórr-isce</i> , he or she abhors.	<i>abbórr-ono</i> or <i>-isco</i> no,	they abhor.

SUBJUNCTIVE MOOD.

Present.

<i>che abbórr-a</i> or <i>-isca</i> , that I abhor.	<i>che abbórr-iámo</i> ,	that we abhor.
<i>che abbórr-a, -i, or -isca</i> , that thou abhor.	<i>che abbórr-iáte</i> ,	that you abhor.
<i>che abbórr-a</i> or <i>isca</i> , that he abhor.	<i>che abbórr-ano</i> or <i>-is-</i> <i>cano</i> ,	that they abhor.

IMPERATIVE MOOD.

<i>abbórr-i</i> or <i>abbórr-isci</i> , abhor thou.	<i>abbórr-iámo</i> ,	let us abhor.
<i>abbórr-a</i> or <i>-isca</i> , let him abhor.	<i>abbórr-ite</i> ,	abhor ye.
	<i>abbórr-ano</i> or <i>-iscano</i> ,	let them abhor.

A Synoptical Table

OF THE

VARIATIONS OF THE REGULAR VERBS,

*Showing their different Terminations in their Simple Tenses.***FIRST CONJUGATION.****SECOND CONJUGATION.****THIRD CONJUGATION.****INFINITIVE MOOD.****PRESENT.**[Am-] *äre.*[Tem-] *äre.* [Créd-] *ere.*[Abborr-] *ire.***GERUND.****PRESENT.**[Am-] *endo.*[Tem-] *endo.*[Abborr-] *endo.***PARTICIPLES.****PRESENT.**[Am-] *ente.*[Tem-] *ente.*[Abborr-] *ente.***PAST.**[Am-] *äto, -a,
ätü, -a.*[Tem-] *äto, -a,
ätü, -a.*[Abborr-] *ito, -a,
itü, -a.***INDICATIVE MOOD.****PRESENT.**[Am-] *o,
i,
a;
iämo,
äte,
äno.*[Tem-] *o,
i,
e;
iämo,
äte,
ono.*[Abborr-] *o, isco,
i, isci,
e, isce;
iämo,
ite,
ono, iscono.***IMPERFECT.**[Am-] *äva,
ävi,
äve;
ävämo,
äväte,
äväno.*[Tem-] *äva, äa (ia),
ävi,
äva, äa;
ävämo,
äväte,
äväno, évano.*[Abborr-] *iva, ia,
ivi,
iva, ia;
ivämo,
iväte,
iväno, iano.***PERFECT DEFINITE.**[Am-] *äi,
ästü,
ò;
ämmo,
äste,
ärono (äro, är).*[Tem-] *éli, étti,
éstü,
è, étte (eo);
émmo,
éste,
érono, éttero (éro).*[Abborr-] *ii,
isti,
i (io);
immo,
iste,
iröno.*

FIRST CONJUGATION.

SECOND CONJUGATION.

THIRD CONJUGATION.

FUTURE INDEFINITE.

[Am-] erò,
erái,
erà;
erémo,
eréte,
eránno.

[Tem-] erò,
erái,
erà;
erémo,
eréte,
eránno.

[Abborr-] irò,
irái,
irà;
irémo,
iréte,
iránno.

CONDITIONAL MOOD.

PRESENT.

[Am-] eréi (eria),
eréstí,
erébbe (eria);
erémmo,
eréste,
erébbero (eriano)

[Tem-] eréi (eria),
eréstí,
erébbe (eria);
erémmo,
eréste,
erébbero (eriano).

[Abborr-] iréi (iria),
iréstí,
irébbe (iria);
irémmo,
iréste,
irébbero (iriano)

IMPERATIVE MOOD.

[Am-] a,
i;
iámo,
áte,
ino.

[Tem-] i,
a;
iámo,
áte,
ano.

[Abborr-] i, ísci,
a, isca;
iámo,
íte,
ano, iscano

SUBJUNCTIVE MOOD.

PRESENT.

[Am-] i (e),
i,
i (e);
iámo,
iáte,
ino.

[Tem-] a,
a, i,
a;
iámo,
iáte,
ano.

[Abborr-] a, isca,
a, i, isca, íschí,
a, isca;
iámo,
iáte,
ano, iscano.

IMPERFECT.

[Am-] éssi,
éssi,
éssi;
éssimo,
éste,
éssero.

[Tem-] éssi,
éssi,
éssi;
éssimo,
éste,
éssero.

[Abborr-] íssi,
íssi,
íssi;
íssimo,
íste,
íssero.

VARIATION OF PASSIVE VERBS.

Passive verbs are formed by joining the verb *essere*, to be, to the past participle of active verbs. They are, therefore, through all their tenses, varied with the auxiliary verb *essere*.

Variation of the Verb Essere amato.

PARADIGM OF THE PASSIVE VERBS.

INFINITIVE MOOD.

Present.

essere amato (m. s.), *amati* (p.), to be loved.

essere amata (f. s.), *amate* (p.), to be loved.

Past.

essere stato amato (m. s.), *stati amati* * (p.), to have been loved.

essere stata amata (f. s.), *stata amata* (p.), to have been loved.

PARTICIPLE.

Present.

essendo amato (m. s.), *amati* (p.), being loved.

essendo amata (f. s.), *amate* (p.), being loved.

Past.

essendo stato amato (m. s.), *stati amati* (p.), having been loved.

essendo stata amata (f. s.), *stata amata* (p.), having been loved.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

io sono amato (m.), *-a* (f.), I am loved.

sei amato, -a, thou art loved.

è amato, -a, he is loved.

siamo amati (m.), *-e* (f.), we are loved.

siate amati, -e, you are loved.

egli sono amati, they are loved.

Imperfect.

io era amato, -a,

eri amato, -a,

era amato, -a,

I was loved.

thou wast loved.

he was loved.

eravamo amati, -e,

eravate amati, -e,

erano amati, -e,

we were loved.

you were loved.

they were loved

Perfect.

fui amato, -a,

fosti amato, -a,

fu amato, -a,

I was loved.

thou wast loved.

he was loved.

fimmo amati, -e,

foste amati, -e,

furono amati, -e,

we were loved.

you were loved.

they were loved.

Future.

sarò amato, -a,

sarai amato, -a,

sarà amato, -a,

I shall be loved.

thou wilt be loved.

he will be loved.

saremo amati, -e,

sarete amati, -e,

saranno amati, -e,

we shall be loved.

you will be loved.

they will be loved.

* The past participle of passive verbs, like that of *essere*, agrees with the subject of the verb in gender and number.

COMPOUND TENSES.

Second Perfect.

to *sóno státo amato, státa amáta*, I have been loved.
siámo státi amáti, státe amáte, we have been loved.

Pluperfect.

to *éra státo amato, státa amáta*, I had been loved.

Future Anterior.

saró státo amáto, státa amáta, I shall or will have been loved.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

to <i>sia amáto, -a</i> ,	that I be loved.	<i>siámo amáti, -e</i> ,	that we be loved.
tu <i>sia amáto, -a</i> ,	that thou be loved.	<i>siáte amáti, -e</i> ,	that you be loved.
egli <i>sia amáto, -a</i> ,	that he be loved.	<i>siano amáti, -e</i> ,	that they be loved.

Imperfect.

to <i>fóssi amáto, -a</i> ,	if I were loved.	<i>fóssimo amáti, -e</i> ,	if we were loved.
tu <i>fóssi amáto, -a</i> ,	if thou wert loved.	<i>fóste amáti, -e</i> ,	if you were loved.
<i>fósse amáto, -a</i> ,	if he were loved.	<i>fóssero amáti, -e</i> ,	if they were loved.

COMPOUND TENSES.

Perfect.

to *sia státo amáto, státa amáta*, that I have been loved.

Pluperfect.

to *fóssi státo amáto, státa amáta*, if I had been loved.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

<i>saré amáto, -a</i> ,	I should be loved.	<i>saremmo amáti, -e</i> ,	we should be loved.
<i>saresti amáto, -a</i> ,	thou wouldst be loved.	<i>saresté amáti, -e</i> ,	you would be loved.
<i>sarebbe amáto, -a</i> ,	he would be loved.	<i>sarebbero amáti, -e</i> ,	they would be loved.

COMPOUND TENSE.

Past.

saré státo amáto, státa amáta, I should, would, or could have been loved.

IMPERATIVE MOOD.

<i>stí amáto, amáta</i> ,	be thou loved.	<i>siámo amáti, amáte</i> ,	let us be loved.
<i>sia amáto, egli</i> ,	let him be loved.	<i>siáte amáti, amáte</i> ,	be ye loved.
		<i>siano amáti, égli</i> ,	let them be loved.

Many active verbs become passive by taking the particle *si*, as, *Domandársi*, to be asked: but then they are used in the third person only; as, *Si domanda*, it is asked; *si è domandáto*, it has been asked; etc.

VARIATION OF NEUTER VERBS.

Neuter verbs are generally varied with the auxiliary verb *essere*, to be, according to the conjugation to which they belong.

Variation of the Verb Partire.

PARADIGM OF THE NEUTER VERBS.

INFINITIVE MOOD.

Present.

partire, to depart.

Past.

essere partito (m. s.), *partiti* (p.), *partita* (f. s.), *partite* (p.),* to have departed

GERUND.

Present.

partendo, departing.

Past.

essendo partito, having departed.

PARTICIPLE.

Present.

partente (m. s.), departing.

partenti (p.), departing.

Past.

partito (m. s.),
partita (f. s.), departed.

partiti (p.),
partite (p.), departed.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

parto, I depart.

to partica,

Imperfect.

I departed.

Perfect.

partii, I departed.

partirò,

Future.

I shall or will depart.

* The past participle of the neuter verbs that are varied with *essere*, agrees with the subject of the verb in gender and number.

COMPOUND TENSES.

<i>Second Perfect.</i>	<i>Plusperfect.</i>
<i>io sono partito, -a, I have departed.</i>	<i>io ero partito, -a, I had departed.</i>
<i>Second Plusperfect.</i>	<i>Future Anterior.</i>
<i>io fui partito, -a, I had departed.</i>	<i>io sarò partito, -a, I shall have departed.</i>

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>	<i>Imperfect.</i>
<i>che io parta, that I depart.</i>	<i>che io partissi, if I departed.</i>

COMPOUND TENSES.

<i>Perfect.</i>	<i>Plusperfect.</i>
<i>che io sia partito, -a, that I have departed.</i>	<i>che io fossi partito, -a, if I had departed.</i>

CONDITIONAL MOOD.

SIMPLE TENSE.

Past.

partirei, I should, would, or could depart, or might depart.

COMPOUND TENSE.

Present.

sarei partito, I should, would, or could have departed, or might have departed.

IMPERATIVE MOOD.

parti tu, depart thou.

VARIATION OF PRONOMINAL VERBS.

Pronominal verbs are varied with the auxiliary *essere*, to be, according to the conjugation to which their termination belongs.

Variation of the Reflective Verb Pentirsi.

PARADIGM OF THE PRONOMINAL VERBS.

INFINITIVE MOOD.

	<i>Present.</i>		<i>Past.</i>
<i>pentir-si,</i>	to repent one's self.	<i>esser-si pentito,</i>	to have repented one's self.

GERUND.

	<i>Present.</i>		<i>Past.</i>
<i>pentendo-si,</i>	repenting one's self.	<i>essendo-si pentito,</i>	having repented one's self.

PARTICIPLE.

Present.

pentento-si (s.), repenting one's self.

Past.

pentito-si (m. s.), *pentiti-si* (p.), having repented one's self.
pentita-si (f. s.), *pentite-si* (p.), having repented one's self.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

<i>io mi pento,</i>	I repent myself.	<i>noi ci pentiamo,</i>	we repent ourselves.
<i>ti penti,</i>	thou repentest thyself.	<i>vi pentite,</i>	you repent yourselves.
<i>si pente,</i>	he repents himself.	<i>si pentono,</i>	they repent themselves.

Imperfect.

mi pentiva, I repented myself.

Perfect.

mi pentii,

I repented myself.

Future.

mi pentirò,

I shall repent myself.

COMPOUND TENSES.

<i>Second Perfect.</i>		<i>Pluperfect.</i>	
<i>mi sono pentito, -a,</i>	I have repented myself.	<i>mi era pentito, -a,</i>	I had repented myself.
<i>Second Pluperfect.</i>		<i>Future Anterior.</i>	
<i>mi fui pentito, -a,</i>	I had repented myself.	<i>mi sarò pentito, -a,</i>	I shall or will have repented myself.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>		<i>Imperfect.</i>	
<i>che mi penta,</i>	that I repent myself.	<i>che mi pentissi,</i>	if I repented myself.

COMPOUND TENSES.

<i>Perfect.</i>		<i>Pluperfect.</i>	
<i>che mi sia pentito, -a,</i>	that I have repented myself.	<i>che mi fossi pentito, -a,</i>	if I had repented myself.

CONDITIONAL MOOD.

SIMPLE TENSE.

<i>Present.</i>	
<i>mi pentirei,</i>	I should, would, or could repent myself.

COMPOUND TENSE.

<i>Past.</i>	
<i>mi sarei pentito, -a,</i>	I should, would, or could have repented myself.

IMPERATIVE MOOD.

<i>pentì-si,</i>	repent thyself.	<i>pentiamo-ci,</i>	let us repent ourselves.
<i>si penta or penta-si,</i>	let him repent himself.	<i>pentite-vi,</i>	repent yourselves.
		<i>si pentano, or pentan-si,</i>	let them repent themselves.

A great number of active and neuter verbs may become pronominal by the addition of the conjunctive pronouns *mi, ti, si,* &c., either in the objective or in the relation of attribution: and then these verbs are varied with the auxiliary *essere*, to be; as, *Lodare*, to praise; *dare*, to give; *tacere*, to keep silent:—

<i>mi sono dato un colpo,</i>	I have given [to] myself a blow.
<i>ti sei dato per vinto,</i>	thou hast given thyself up as conquered.
<i>si è lodato,</i>	he has praised himself.
<i>ci siamo taciuti,</i>	we have kept ourselves silent.

Usage, however, in some instances, allows us also to employ the auxiliary *avere*, to have: but then the conjunctive pronouns *mi, ti, si,* are always in the relation of attribution; as,—

<i>meo sono or mèl' ho goduto,</i>	I have enjoyed it.
<i>telo sei or tel' hai creduto,</i>	thou hast believed it.
<i>sel' è or sel' ha bevuto,</i>	he has drunk it.

VARIATION OF UNIPERSONAL VERBS.

Unipersonal verbs are generally varied with the auxiliary *avere*, to have, according to the conjugation to which they belong.

Variation of the Verb Pióvere.

PARADIGM OF THE UNIPERSONAL VERBS.

INFINITIVE MOOD.

<i>pióvere,</i>	<i>Present.</i> to rain.		<i>avére piováto,</i>	<i>Past.</i> to have rained.
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GERUND.

<i>piovéndo,</i>	<i>Present.</i> raining.		<i>avéndo piováto,</i>	<i>Past.</i> having rained.
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PARTICIPLE.

<i>Past.</i> <i>piováto,</i> rained.

INDICATIVE MOOD.

SIMPLE TENSES.

<i>pióve,</i>	<i>Present.</i> it rains.		<i>piovéva,</i>	<i>Imperfect.</i> it rained.
<i>piové, piovátti,</i>	<i>Perfect.</i> it rained.	|	<i>pioverá,</i>	<i>Future.</i> it will rain.

COMPOUND TENSES.

<i>ha piováto,</i>	<i>Second Perfect.</i> it has rained.	|	<i>avéva piováto,</i>	<i>Pluperfect.</i> it had rained.
<i>ebbe piováto,</i>	<i>Second Pluperfect.</i> it had rained.	|	<i>avrà piováto,</i>	<i>Future Anterior.</i> it will have rained.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

<i>Present.</i>		<i>Imperfect.</i>	
<i>che piova,</i>	that it rains.	<i>che piovéss,</i>	if it rained.

COMPOUND TENSES.

<i>Perfect.</i>		<i>Pluperfect.</i>	
<i>che abbia piovuto,</i>	that it has rained.	<i>che avesse piovuto,</i>	if it had rained.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

pioverebbe (pioveria), it would or could rain, or might rain.

COMPOUND TENSE.

Past.

avrebbe piovuto, it would or could have rained, or might have rained.

IMPERATIVE MOOD.

piova, let it rain.

The following are the unipersonal verbs most in use:—

<i>aggiornare,</i>	to be day.	<i>gelare,</i>	to freeze.
<i>annottare,</i>	to grow night.	<i>ghiacciare,</i>	" "
<i>balenare,</i>	to lighten.	<i>dighiacciare,</i>	to thaw.
<i>lampeggiare,</i>	" "	<i>far freddo,</i>	to be cold.
<i>tuonare,</i>	to thunder.	<i>far chiaro,</i>	to be light.
<i>nevicare,</i>	to snow.	<i>far buio,</i>	to be dark.
<i>grandinare,</i>	to hail.	<i>far caldo,</i>	to be hot.
<i>tempestare,</i>	" "	<i>far vento,</i>	to be windy.
<i>piovere,</i>	to rain.	<i>far buon tempo,</i>	to be good weather.
<i>diluviare,</i>	to rain very hard, to deluge.	<i>far cattivo tempo,</i>	to be bad weather.

Essere, to be, is also used unipersonally, both in the singular and plural, when it is joined to the particles *ci* or *vi*; as, *Esserci* or *Esservi*, to be here, or to be there. It is varied as follows:—

*Variation of the Verb **Essere**, unipersonally used.*

INFINITIVE MOOD.

Present.

esser-ci or esser-vi, to be here, or to be there.

Past.

esser-ci or esser-vi stato (m. s.), (stati (p.), stata (f. s.), státo (p.), to have been there

GERUND.

Present.

essendo-ci, or essendo-vi, there being.

Past.

essendo-ci or essendo-vi stato (m. s.), stati (p.), stata (f. s.), státo (p.), there having been.

INDICATIVE MOOD.

SIMPLE TENSES.

Present.

<i>v' è or v' é,</i>	here is, or there is.	<i>ci sono or vi sono,</i>	there are.
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Imperfect.

<i>v' era or v' éra,</i>	there was.	<i>c' erano or v' erano,</i>	there were.
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Perfect.

<i>ei fu or vi fu,</i>	there was.	<i>ci furono or vi furono,</i>	there were.
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Future.

<i>ei sarà or vi sarà,</i>	there shall be.	<i>ci saranno or vi saranno,</i>	there shall be.
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COMPOUND TENSES.

Second Perfect.

<i>v' è or v' é stato (m.), -a (f.),</i>	there has been.
<i>ci sono or vi sono, stati (m.), -e (f.),</i>	there have been.

Pluperfect.

<i>v' era or v' éra stato, -a,</i>	there had been.
<i>c' erano or v' erano stati -e,</i>	there had been.

Future Anterior.

<i>ei sarà or vi sarà stato, -a,</i>	there will have been.
<i>ei saranno or vi saranno stati, -e,</i>	there will have been.

SUBJUNCTIVE MOOD.

SIMPLE TENSES.

Present.

che ci sia or vi sia, that there be or may be.
che ci siano, vi siano or ci sieno, vi sieno, that there be or may be.

Imperfect.

ci fosse or vi fosse, if there were or should be.
ci fossero or vi fossero, if there were or should be.

COMPOUND TENSES.

Perfect.

ci sia or vi sia stato, -a, that there has been.
ci siano or vi siano stati, -e, that there have been or may have been.

Pluperfect.

ci fosse or vi fosse stato, -a, if there had been.
ci fossero or vi fossero stati, -e, if there had been.

CONDITIONAL MOOD.

SIMPLE TENSE.

Present.

ci sarebbe or vi sarebbe, there should, would, or could be, or might be
ci sarebbero or vi sarebbero, there should, would, or could be, or might be

COMPOUND TENSE.

Past.

ci sarebbe or vi sarebbe stato, -a, there should, would, or could have been.
ci sarebbero or vi sarebbero stati, -e, there should, would, or could have been.

IMPERATIVE MOOD.

ci sia, vi sia, or sia-ci, sia-vi, let there be.
ci siano, vi sieno, or siano-ci, sien-vi, let there be.

The verb *avére*, to have, is often substituted for the verb *essere* when unipersonally used, and then it is varied after the same manner; as, *Avérci* or *avérvi*, to be here or to be there; *ci ha* or *vi ha*, here is or there is; *ci hanno* or *vi hanno*, there are; etc.

The verb *avére* not only may be used with propriety for the verb *essere*, but it is also elegantly used in the singular, although the noun to which it is joined is in the plural; as, *Quante miglia ci HA?* how many miles is it? *ÉBBEVI molti uómini*, there were a great many men there; etc.

To express in Italian "here or there is some of it," "here or there are some of them," we join the particle *ne*, of it, of them, to *ci* or *vi*, and say, *éssercene* or *ésservene*.

Irregular Verbs.

THE irregularities of Italian Verbs are chiefly confined to the perfect tense of the indicative mood, and to the past participle.

Some verbs, however, are also irregular in the present of the indicative; and then they are irregular likewise in the present of the subjunctive and in the imperative.

When verbs are contracted in the infinitive mood, they are contracted also in the future tense and in the conditional mood.

In those tenses in which verbs are irregular, the irregularity, generally, does not extend to all the persons. Thus, with very few exceptions, in the perfect of the indicative, the second person singular, and the first and second persons plural; and in the present of the indicative and subjunctive, and in the imperative, the first and second persons plural,—are regular.

In the variation of these verbs, we will give only those tenses in which they depart from the paradigms already given, to which we must refer for the formation of the other tenses. The persons which are irregular are here printed in small capitals.

For the assistance of learners, we have added to each verb the auxiliary with which it is varied in its compound tenses.

VARIATION OF THE IRREGULAR VERBS OF THE FIRST CONJUGATION.

There are but four simple verbs in the first conjugation, which are not varied like *amare*; viz.:—

andare,
dare,

to go.
to give.

fare,
stare,

to do, or to make.
to be, to dwell, to
stand, or to stay.

Andáre (varied with *Éssere*).

INFINITIVE MOOD.

andáre, to go.

GERUND.

andándo, going.

PARTICIPLE.

andáto, gone.

INDICATIVE MOOD.

Present.

VO or VÁDO,*
VÁI,
VA.

I go or am going.
thou goest.
he goes.

andiamo,
andáte,
VÁNNO,

we go.
you go.
they go.

*Future.**andré* (by contraction for *anderò*), I shall or will go.

SUBJUNCTIVE MOOD.

Present.

to VÁDA,
tu VÁDA (*vádí*),
egli VÁDA,

that I go or may go.
that thou go.
that he go.

andiamo,
andáte,
VÁDANO,

that we go.
that you go.
that they go.

CONDITIONAL MOOD.

*Present.**andréi* (*andría*), by contraction for *andertí* (*anderta*), I should, would, or could go.

IMPERATIVE MOOD.

VA (*vá'*) tu,
VÁDA *egli*,

go thou.
let him go.

andiamo noi,
andáte voi,
VÁDANO *egli*no,

let us go.
go ye.
let them go.

Andáre is sometimes varied with the conjunctive pronouns *mi*, *ti*, *si*, *ci*, *vi*, and the particle *ne*; thus, ME NE *vo*, I go hence; TE NE *vái*, thou goest hence; etc. *Me*, *te*, etc., are then mere expletives.

Riandáre, signifying to examine, or to go over again; and *trasandáre*, to go beyond, — are regular and varied like *amáre*.

* *Andáre* is also a defective verb, and borrows these forms from the Latin verb *vádere*.

Dare (varied with *Avére*).

INFINITIVE MOOD.

dare, to give.

GERUND.

dando, giving.

PARTICIPLE.

dato, given.

INDICATIVE MOOD.

*Present.**do*,
DÁI,
dà,I give or am giving.
thou givest.
he gives.*diámó*,
dáto,
DÁNNO,we give.
you give.
they give.*Perfect.**DÉTTI* or *DIÉDI*,
DÉSTI,
DÉTTE or *DIÉDE*,I gave or did give.
thou gavest.
he gave.*DÉMMO*,
DÉSTE,
DÉTTERO,we gave.
you gave.
they gave.*Future.**DARÒ*, I shall or will give

SUBJUNCTIVE MOOD.

*Present.*to *DIA*,
tu *DIA* or *DÍ*,
égli DIA,that I give.
that thou give.
that he give.*diámó*,
diáto,
DÍANO or *DÍNNO*,that we give.
that you give.
that they give.*Imperfect.*to *DÍSSI*, if I gave or should give.

CONDITIONAL MOOD.

*Present.**DARÉI* (*daria*), I should, would, or could give, or might give.

IMPERATIVE MOOD.

dà (*dà'*) tu,
DIA égli,give thou.
let him give.*diámó noi*,
dáto voi,
DÍANO,let us give.
give ye.
let them give.

The compounds of *dare* — as, *ridare*, to give again; *addarsi*, to devote one's self; etc. — have the same irregularities.

Fáre (*varied with Avére*).

INFINITIVE MOOD.

FÁRE (*fácere*),* to do, or to make.

GERUND.

facéndo, doing.

PARTICIPLE.

FÁTTO, done.

INDICATIVE MOOD.

Present.

fo (*faccio*),
FÁI (*fáci*),
fa (*face*),

I do or am doing.
thou doest.
he does.

FACCIÁMO,
fáre,
FÁNNO (*fán*),

we do.
you do.
they do.

Imperfect.

to facéva or fáta (fá), I did or was doing

Perfect.

FÉCI (*féi*),
FACÉSTI (*fésti*),
FÉCI (*féi*, *fáto*),

I did.
thou didst.
he did.

facémmo (*fémmo*),
facéste (*féste*),
FÉCERO (*férono*),

we did.
you did.
they did

Future.

FARÒ, I shall or will do.

SUBJUNCTIVE MOOD.

Present.

to FÁCIA,
tu FÁCIA,
egli FÁCIA,

that I do or may do.
that thou do.
that he do.

FACCIÁMO,
FACCIÁTE,
FACCIÁNO,

that we do.
that you do.
that they do.

Imperfect.

to facéssi (fessi), if I did or should do.

CONDITIONAL MOOD.

Present.

FARÉI (*faria, farei*), I should, would, or could do, or might do.

IMPERATIVE MOOD.

fá (fá') *tu*,
FÁCIA *egli*,

do thou.
let him do.

FACCIÁMO,
fáre,
FACCIÁNO,

let us do.
do ye.
let them do.

The compounds of *fáre* — as, *assuefáre*, to accustom; *confáre*, to suit, to agree; *contraffáre*, to mimic, to imitate; *disfáre*, to undo; *misfáre*, to do wrong; etc. — have the same irregularities. *Sodisfáre*, or *soddisfáre*, to satisfy, is both regular and irregular.

* This verb belongs properly to the second conjugation; it being but a contraction of *fácere*, now become obsolete, of which it retains many of the forms.

Stäre (*varied with Essere*).

INFINITIVE MOOD.

Present.

Stäre, to stand, to stay, to dwell, or to be.

GERUND.

stádo, standing.

PARTICIPLE.

státo, stood.

INDICATIVE MOOD.

*Present.*io,
stál,
sta,I stand.
thou standest.
he stands.| stámo,
státe,
stámo,we stand.
you stand.
they stand*Perfect.*stétti (sté),
stésti,
stétte (sté),I stood.
thou stoodst.
he stood.| stámmo,
stéste,
stéttero (stéro),we stood.
you stood.
they stood.*Future.*

staré, I shall or will stand.

SUBJUNCTIVE MOOD.

*Present.*io stía,
tu stía or stii,
egli stía,that I stand.
that thou stand.
that he stand.| stámo,
státe,
stíamo or stímo,that we stand.
that you stand.
that they stand.*Imperfect.*

io stéssi, if I stood or should stand.

CONDITIONAL MOOD.

Present.

staréi (staría), I should, would, or could stand, or might stand.

IMPERATIVE MOOD.

sta (sté) tu,
vía egli,stand thou.
let him stand.| stámo,
státe,
stíamo or stímo &glie, let us stand.
stand ye.
let them stand.

Stàre is sometimes varied with the conjunctive pronouns, *mi*, *tì*, *sì*, etc., and the particle *ne*: thus, *ME NE sto*, I remain here; *TE NE stài*, thou remainest here; etc. *Me*, *te*, etc., are then mere expletives.

Contrastàre, signifying to deny, to dispute; *soprastàre* or *sov-rastàre*, signifying to stand over, to threaten; *ostàre*, to oppose; *restàre*, to remain, — are *regular*, and are varied like *amàre*.

The foregoing verbs, *andàre*, *dàre*, *fàre*, and *stàre*, in all those forms in which, when they are simple, they make but one syllable, have, in their compounds, the grave accent on the last syllable; as, *vo*, *da*, *fe*, *sta*: *Rivò*, I go again; *ridà*, he gives back again; *disfè*, he destroyed; *instà*, entreat thou; etc.

VARIATION OF THE IRREGULAR VERBS OF THE SECOND CONJUGATION.

Variation of the Irregular Verbs in ère (long).

The simple irregular verbs in *ère* (long) are the following,
viz.: —

<i>cadère,</i>	to fall.	<i>rimanère,</i>	to remain.
<i>dissuadère,</i>	to dissuade.	<i>sapère,</i>	to know.
<i>dolère,</i>	to grieve.	<i>sedère,</i>	to sit down.
<i>dovère,</i>	to owe.	<i>tacère,</i>	to be or keep silent.
<i>giacère,</i>	to lie down.	<i>tenère,</i>	to hold.
<i>parère,</i>	to seem.	<i>valère,</i>	to be worth.
<i>persuadère,</i>	to persuade.	<i>vedère,</i>	to see.
<i>piacère,</i>	to please.	<i>volère,</i>	to wish, to will, or
<i>potère,</i>	to be able.		to be willing.

Cadere (*varied with Éssere*).

INFINITIVE MOOD.

cadere, to fall.

PARTICIPLE.

caduto, fallen.

INDICATIVE MOOD.

Present.

cado (*caggio*),
cadi,
cade,I fall.
thouallest.
he falls.cadiamo (*caggiamo*),
cadete,
cadono (*caggiono*),we fall.
you fall.
they fall.

Perfect.

CADDI (*cadeti, cadetti*), I fell.
cadesti, thouallest.
CADDÈ (*cadde*), he fell.cademmo,
cadeste,
CADDERO (*cadere, cader*), they fell.

Future.

caderò (*cadrò*), I shall or will fall.

SUBJUNCTIVE MOOD.

Present.

to cado,
tu cado,
egli cado,that I fall or may fall.
that thou fall.
that he fall.cadiamo (*caggiamo*),
cadiate (*caggiate*),
cadano (*caggiano*),that we fall.
that you fall.
that they fall.

CONDITIONAL MOOD.

Present.

caderei (*cadreti, caderia, cadria*), I should, would, or could fall, or might fall.

IMPERATIVE MOOD.

cadi tu, fall thou.

Dissuadere (*varied with either Avère or Éssere*).

INFINITIVE MOOD.

dissuadere, to dissuade

PARTICIPLE.

dissuaso, dissuaded.

INDICATIVE MOOD.

Perfect.

DISSUASI,
dissuadesti,
DISSUASSE,I dissuaded.
thou dissuadest.
he dissuaded.dissuademmo,
dissuadeste,
DISSUASERO,we dissuaded.
you dissuaded.
they dissuaded.

Dissuadere, properly speaking, is a compound of the Latin verb *suadere*, as well as *persuadere*, to persuade, which has the same irregularities.

Dolére (varied with *Éssere*, and the Conjunctive Pronouns, *mi*, *ti*, *si*, etc.).

INFINITIVE MOOD.

dolér-si, to grieve.

PARTICIPLE.

doláto-si, grieved.

INDICATIVE MOOD.

Present.

<i>mi DÓLGO</i> (<i>dógljo</i>),	I grieve.	<i>ci DOGLIÁMO</i> (<i>doléme</i>),	we grieve.
<i>ti DUÓLI</i> ,	thou grieveest.	<i>vi doléte</i> ,	you grieve.
<i>si DUÓLE</i> (<i>dóle</i>),	he grieves.	<i>si DÓLGONO</i> (<i>dógliono</i>),	they grieve.

Perfect.

<i>mi DÓLSI</i> ,	I grieved.	<i>ci dolémmo</i> ,	we grieved.
<i>ti dolésti</i> ,	thou grievedst.	<i>vi doléste</i> ,	you grieved.
<i>si DÓLSI</i> ,	he grieved.	<i>si DÓLSERO</i> ,	they grieved.

Future.

dorrò (by contraction for *dolerò* *), I shall or will grieve.

SUBJUNCTIVE MOOD.

Present.

<i>mi DÓLGA</i> (<i>dóghia</i>),	that I grieve.	<i>ci DOGLIÁMO</i> ,	that we grieve.
<i>ti DÓLGA</i> (<i>dóghia</i>),	that thou grieve.	<i>vi DOGLIÁTE</i> ,	that you grieve.
<i>si DÓLGA</i> (<i>dóghia</i>),	that he grieve.	<i>si DÓLGANO</i> (<i>dóghiano</i>),	that they grieve.

CONDITIONAL MOOD.

Present.

dorréi (*dorría*), by contraction for *doleréi* (*dolería*),† I should, would, or could grieve.

IMPERATIVE MOOD.

<i>DUÓLI-si</i> ,	grieve thou.	<i>DOGLIÁMO-ci</i> ,	let us grieve.
<i>si DÓLGA</i> (<i>dóghia</i>),	let him grieve.	<i>doléte-vi</i> ,	grieve ye.
		<i>si DÓLGANO</i> (<i>dóghiano</i>),	let them grieve

The compounds of *dolére* — as, *condolére*, to condole, etc. — have the same irregularities.

* To distinguish it from *dolerò*, future of the verb *dolére*, to defraud.

† To distinguish them from *doleréi* (*dolería*), forms of the conditional of the verb *dolére*, to defraud.

Dovère (*varied with Avère*).

INFINITIVE MOOD.

dovère (*dovère* *), to owe.

PARTICIPLE

dovèto, owed.

INDICATIVE MOOD.

Present.

aveo or *DÈBBO* (*déggio*), I owe.
dévi (*déi*), thou owest.
dévo or *DÈBBE* (*dés dé'*), he owes.

DOBBIAMO (*debbiamo*), we owe.
dovète, you owe.
dévono or *DÈBBONO*, they owe.

*Perfect.**dovèi* or *dovètti*, I owed.*Future.**doverò* or *dovrò*, I shall or will owe.

SUBJUNCTIVE MOOD.

Present.

io DÈBBA (*déggia*),
tu DÈBBA (*déggia*),
egli DÈBBA (*déggia*),

that I owe.
 that thou owe.
 that he owe.

DOBBIAMO (*déggiamo*), that we owe.
DOBBIATE (*déggiate*), that you owe.
DÈBBANO (*déggiano*), that they owe.

CONDITIONAL MOOD.

*Present.**doverèi* or *dovrèi* (*doveria* or *dovria*), I should, would, or could owe, or might owe.IMPERATIVE MOOD (*wanting*).

* The Latin *debere*, from which *dovère* derives some of its forms.

Giacére (*varied with either Avére or Éssere*).

INFINITIVE MOOD.

giacére, to lie down.

PARTICIPLE.

giaciuto, lain down.

INDICATIVE MOOD.

Present.

GIACCIO,
giaci,
giáce,

I lie down.
thou liest down.
he lies down.

GIACCIAMO,
giacéte,
GIACCIONO,

we lie down.
you lie down.
they lie down.

Perfect.

GIACQUI,
giacésti,
GIACQUE,

I lay down.
thou layest down.
he lay down.

giacémmo,
giacéste,
GIACQUERO,

we lay down.
you lay down.
they lay down.

SUBJUNCTIVE MOOD.

Present.

io GIACCIA,
tu GIACCIA,
egli GIACCIA,

that I lie down.
that thou lie down.
that he lie down.

GIACCIAMO,
giacciate,
GIACCIANO,

that we lie down.
that you lie down.
that they lie down.

IMPERATIVE MOOD.

giaci tu,
GIACCIA *egli*,

lie thou down.
let him lie down.

GIACCIAMO *noi*,
giacete voi,
GIACCIANO *eglino*,

let us lie down.
lie ye down.
let them lie down.

The compounds of *giacére* (as, *soggiacére*, to be subject, etc.), as well as *piacére* and its compounds (*compiacére*, to please; *dispiacére*, to displease; etc.), have the same irregularities.

Piacére, and its compounds *compiacére*, etc., in the second person plural of the present of the subjunctive, and in the second person plural of the imperative mood, make *PIACCIÁTE*, etc.

Parére (*varied with Éssere*).

INFINITIVE MOOD.

parére, to seem.

PARTICIPLE.

paréto (*páiso*), seemed.

INDICATIVE MOOD.

*Present.**PAIO*,
pári,
páre (*pár*),I seem.
thou seemest.
he seems.*pariámo*,
paréte,
párono, or *PAIONO*,we seem.
you seem.
they seem.*Perfect.**PÁREVI* (*páresi*),
parésti,
PÁREVE (*párese*),I seemed.
thou seemedst.
he seemed.*parémmo*,
paréste,
PÁREVERO (*pázero*),we seemed.
you seemed.
they seemed.*Future.**parré* (by contraction for *parerò* *), I shall or will seem.

SUBJUNCTIVE MOOD.

*Present.*to *PAIA*,
to *PAIA*,
éggi PAIA,that I seem.
that thou seem.
that he seem.*pariámo*,
pariáte,
PAIANO,that we seem.
that you seem.
that they seem.

CONDITIONAL MOOD.

*Present.**parréi* (*parría*), by contraction for *pareréi* (*pareriat*), I should, would, or could seem.

IMPERATIVE MOOD.

pári tu,
PAIA éggi,seem thou.
let him seem.*pariámo nói*,
paréte vói,
PAIANO éggiáo,let us seem.
seem ye.
let them seem.

Persuadére.

(See "Dissuadére," p. 220.)

Piacére.

(See "Giacére," p. 223.)

* To distinguish it from *parerò*, future of the verb *parére*, to parry, to adorn.† To distinguish them from *pareréi* (*pareria*), corresponding forms of the verb *parére*, to parry, etc.

Potére (varied with either Avére or Éssere).

INFINITIVE MOOD.

Potére, to be able.

PARTICIPLE.

potúto, been able.

INDICATIVE MOOD.

Present.

FÓSSO,	I am able.	|	POSSÍAMO,	we are able.
FUÓI (<i>puó'</i>),	thou art able.		<i>potéte,</i>	you are able.
FUÒ (<i>puóte, póte</i>),	he is able.		FÓSSONO (<i>pónno</i>),	they are able.

Future.

potró (by contraction for *poterò*), * I shall or will be able.

SUBJUNCTIVE MOOD.

Present.

FÓSSA, that I be able, or may be able.

CONDITIONAL MOOD.

Present.

poteré (<i>potría</i>), by contraction for <i>poteréi</i> (<i>potería</i> , † <i>poría</i>),	|	I should, would, or could be able, or might be able.

IMPERATIVE MOOD (wanting).

* To distinguish it from *poterò*, future of the verb *potére*, to prune.

† To distinguish them from *poteréi* (*potería*), corresponding forms of the verb *potére*, to prune.

Rimanére (*varied with Éssere*).

INFINITIVE MOOD.

rimanére, to remain.

PARTICIPLE.

RIMÁSTO (*rimáso*), remained.

INDICATIVE MOOD.

Present.

RIMÁNGO (*rimángo*),
rimáni,
rimáne,

I remain.
thou remainest.
he remains.

rimaniámo,
rimanète,
RIMÁNGONO,

we remain.
you remain.
they remain.

Perfect.

RIMÁSI,
rimanésti,
RIMÁSE.

I remained.
thou remainedst.
he remained.

rimanénmo,
rimanète,
RIMÁSERO,

we remained.
you remained.
they remained.

Future.

rimarò (by contraction for *rimanerò*), I shall or will remain.

SUBJUNCTIVE MOOD

Present.

so RIMÁNGA (*rimagna*), that I remain.
tu RIMÁNGA (*rimagna*), that thou remain.
egli RIMÁNGA, that he remain.

rimaniámo,
rimanète,
RIMÁNGANO,

that we remain.
that you remain.
that they remain.

CONDITIONAL MOOD.

Present.

rimarèi (*rimaria*), by contraction for *rimanereì* (*rimaneria*),

I should, would, or could remain, or might remain.

IMPERATIVE MOOD.

rimáni tu,
RIMÁNGA egli,

remain thou.
let him remain.

rimaniámo nói,
rimanète vói,
RIMÁNGANO egli,

let us remain
remain ye.
let them remain

Sapére (*varied with Avére*).

INFINITIVE MOOD.

sapére, to know.

PARTICIPLE.

sapéto, known.

INDICATIVE MOOD.

Present.

SO,
SÁI,
SA (*sápe*),

I know.
thou knowest.
he knows.

SAPPIÁMO,
sapéte,
SÁNNO,

we know.
you know.
they know.

Perfect.

SÁPPI,
sapésté,
SÁPPE,

I knew.
thou knewest
he knew.

sapémmo,
sapésté,
SÁPPEBO,

we knew.
you knew.
they knew.

Future.

sapré (by contraction for *sapéré*), I shall or will know.

SUBJUNCTIVE MOOD.

Present.

to SÁPPIA, that I know, or may know.

CONDITIONAL MOOD.

Present.

sapé (*sapéte*), by contraction for *sapéristé*
(*sapériste*),

I should, would, or could know, or might know.

IMPERATIVE MOOD.

SÁPPI TU,
SÁPPIA égli,

know thou
let him know.

SAPPIÁMO nói, let us know.
SAPPIÁTE cói, know ye.
SAPPIÁNO égliño, let them know.

The compounds of *sapére* — as *risapére*, to learn, or to come to know — follow the same irregularities.

Sedére (*varied with Avére*).

INFINITIVE MOOD.

sedére (*séggere* *), to sit down.

GERUND.

sedéndo (*seggéndo*), sitting.

PARTICIPLE.

sedúto, seated.

INDICATIVE MOOD.

*Present.**SIÉDO* or *SÉGGO*,
SIÉDI,
SIÉDA (*sédo*),I sit.
thou sittest.
he sits.*sedíamo*,
sedéte,
SIÉDANO,we sit.
you sit.
they sit.*Perfect.**sedéi* or *sedétti*, I sat.*Future.**sederò* (*sedrò*), I shall or will sit.

SUBJUNCTIVE MOOD.

*Present.**te SIÉDA* or *SÉGGA*, that I sit, or may sit.
tu SIÉDA or *SÉGGA*, that thou sit.
égli SIÉDA or *SÉGGA*, that he sit.*sedíamo* or *SEGGIÁMO*,
sedíate (*seggiáte*),
SIÉDANO or *SÉGGANO*,that we sit.
that you sit.
that they sit.

CONDITIONAL MOOD.

*Present.**sederéi* (*sedréi*, *sederia*), I should, would, or could sit, or might sit.

IMPERATIVE MOOD.

SIÉDI tu, sit thou.
SIÉDA or *SÉGGA égli*, let him sit.*sedíamo* or (*seggiámo*) *noi*, let us sit.
sedéte voi, sit ye.
SIÉDANO égliano, let them sit.

Sedére is sometimes varied with the pronouns *mi*, *tí*, *si*, etc., and then it requires the auxiliary *éssere*; as, *mi siédo*, I sit (myself); *tí séi sedúto*, thou hast sat (thyself); etc.

The compounds of *sedére* — as, *possedére*, to possess; *risedére*, to reside; *soprassedére*, to supersede — have the same irregularities.

* This verb, now become obsolete, is still used in many of the forms of the modern verb *sedére*.

Tacere (*varied with Avère*).

INFINITIVE MOOD.

tacere, to be or keep silent.

PARTICIPLE.

taciuto, been silent.

INDICATIVE MOOD.

Present.

tacio (*taccio*), I am silent.

Perfect.

tacui,
tacessi,
tacui,

I was silent.
thou wast silent.
he was silent.

tacui,
tacessi,
tacui,

we were silent.
you were silent.
they were silent.

SUBJUNCTIVE MOOD.

Present.

te tacia (*taccia*), that I be silent or may be silent.

CONDITIONAL MOOD.

taceret, I should, would, or could be silent.

IMPERATIVE MOOD.

taci tu, be thou silent.

Tacere is sometimes varied with the pronouns, *mi*, *ti*, *si*, etc., and then it requires the auxiliary *essere*: *mi tacio*, I keep silent; *si è taciuto*, he has kept silent; &c.

The compound of *tacere* — *ritacere*, to become once more silent — follows the same irregularities.

Tenére (varied with Avére).

INFINITIVE MOOD.

tenére, to hold.

PARTICIPLE.

tenúto, holden.

INDICATIVE MOOD.

Present.

TÉNGO (*tégo*),
TIENI (*tégni*),
TIENE,

I hold.
thou holdest.
he holds.

tenúamo (*tegnúamo*),
tenéte,
TÉNGONO,

we hold.
you hold.
they hold.

Perfect.

TÉNHI,
tenésti,
TÉNNE,

I held.
thou holdest.
he held.

tenúamo,
tenéste,
TÉNNEKO,

we held.
you held.
they held.

Future.

terré (by contraction for *teneré*), I shall or will hold.

SUBJUNCTIVE MOOD.

Present.

te TÉNGA (*tégna*),
tu TÉNGA,
égli TÉNGA (*tégna*),

that I hold.
that thou hold.
that he hold.

tenúamo (*tegnúamo*),
tenéste (*tegnéste*),
TÉNGANO (*tégnano*),

that we hold.
that you hold.
that they hold.

CONDITIONAL MOOD.

Present.

terréi (*terria*), by contraction for *teneréi*
(*tenéria*),

I should, would, or could hold, or might hold.

IMPERATIVE MOOD.

TIENI (*té*) **tu**, held thou.
TÉNGA (*tégna*) **égli**, let him hold.

tenúamo (*tegnúamo*) **nói**, let us hold.
tenéste **vói**, hold ye.
TÉNGANO **églino**, let them hold.

Tenére is sometimes varied with the pronouns *mi*, *ti*, *si*, etc., and then it requires the auxiliary *éssere*; as, *mi sónó tenúto*, I have holden or restrained myself; etc.

Valére (*varied with either Avére or Éssere*).

INFINITIVE MOOD.

valére, to be worth or to avail.

PARTICIPLE.

valúto (*válso*), been worth.

INDICATIVE MOOD.

Present.

VÁLGO (*váglio*),
vák,
vále (*váli*),

I am worth.
thou art worth.
he is worth.

valíamo,
valéte,
VÁLGONO,

we are worth.
you are worth.
they are worth

Perfect.

VÁLSEI,
valésti,
VÁLSE,

I was worth.
thou wast worth.
he was worth.

valémmo,
valéste,
VÁLSERO,

we were worth.
you were worth.
they were worth

Future.

varró (by contraction for *valeró*), I shall or will be worth.

SUBJUNCTIVE MOOD.

Present.

te VÁLGA or *VÁGLIA*, that I be worth.
tu VÁLGA or *VÁGLIA*, that thou be worth.
égi VÁLGA or *VÁGLIA*, that he be worth.

valíamo,
valíate.
VÁLGANO,

that we be worth.
that you be worth.
that they be worth.

CONDITIONAL MOOD.

Present.

varró (*varria*), by contraction for *valeréi*
(*valeria*).

I should, would, or could be worth, or
might be worth.

IMPERATIVE MOOD.

vák tu, be thou worth.
VÁLGA (*váglia*) *égi*, let him be worth.

valíamo nói,
valéte vói,
VÁLGANO *égi*mo,

let us be worth
be ye worth.
let them be worth.

Vedere (*varied with Avère*).

INFINITIVE MOOD.

vedere, to see.

GERUND.

vedendo or *veggendo*, seeing.

PARTICIPLE.

veduto (*visto*), seen.

INDICATIVE MOOD.

*Present.**vedo, veggio,*
vedi (vè'),
*vede,*I see.
thou seest.
he sees.*vediamo or veggiamo,*
vedete,
*vedono or veggono,*we see.
you see.
they see.*Perfect.**vidi (viddì),*
vedesti,
*vide,*I saw.
thou sawest.
he saw.*vedemmo,*
vedeste,
*videro, (vider),*we saw.
you saw.
they saw.*Future.**vedrò* (by contraction for *vederò*), I shall or will see.

SUBJUNCTIVE MOOD.

*Present.**io veda or veggia,*
tu veda or veggia,
*egli veda or veggia,*that I see or may see.
that thou see.
that he see.*vediamo or veggiamo,*
vediate or veggiate,
*vedano or veggano,*that we see.
that you see.
that they see.

CONDITIONAL MOOD.

*Present.**vedrei (vedria),* by contraction for *vederei*
(*vederia*),

I should, would, or could see, or might see.

IMPERATIVE MOOD.

vedi (vè') tu, see thou.
veda or veggia egli, let him see.*vediamo noi,*
vedete voi,
*vedano essi,*let us see.
see ye.
let them see.

Volére (*varied with Avére*).

INFINITIVE MOOD.

volére, to wish, to will, or to be willing.

PARTICIPLE.

voláto, been willing.

INDICATIVE MOOD.

Present.

VÓGLIO or VÓ',
VUÓI (*vuóli, vuó'*),
VUÓLE (*vóle*),

I am willing.
thou art willing.
he is willing.

VÓGLIÁMO (*volémo*), we are willing.
voléte, you are willing.
VÓGLIOHO (*vónno*), they are willing.

Perfect.

VÓLLI,
volésti,
VÓLLE,

I was willing.
thou wast willing.
he was willing.

volémmo, we were willing.
voléste, you were willing.
VÓLLERO, they were willing.

Future.

corró (by contraction for *voleró* *), I shall or will be willing

SUBJUNCTIVE MOOD.

Present.

io VÓGLIA, that I be willing or may be willing.

CONDITIONAL MOOD.

Present.

corréi (*corria*), by contraction for *voleréi* (*voleriat*),

I should, would, or could be willing, or might be willing.

IMPERATIVE MOOD (*wanting*).

The compounds of *volére* — as, *disvolére*, to desire the contrary of what one has wished; *rivolére*, to wish again, or to be once more willing — have the same irregularities.

* To distinguish it from the *future* of the verb *volére*, to fly.

† To distinguish them from the corresponding forms of *volére*, to fly.

VARIATION OF THE IRREGULAR VERBS OF THE THIRD CONJUGATION.

The following are the simple irregular verbs of the third conjugation; viz.,—

<i>dire,</i>	to say or to tell.	<i>udire,</i>	to hear.
<i>morire,</i>	to die.	<i>uscire,</i>	to go out.
<i>salire,</i>	to ascend.	<i>venire,</i>	to come.
<i>seguire,</i>	to follow.		

Dire (*varied with Avère*).

INFINITIVE MOOD.

DIRE, to say.

GERUND.

dicendo, saying.

PARTICIPLE.

DIRETTO (*ditto*), said.

INDICATIVE MOOD.

Present.

<i>dice,</i>	I say.	<i>diciamo,</i>	we say.
<i> dici or di,</i>	thou sayest.	<i> dite,</i>	you say.
<i> dice,</i>	he says.	<i> dicono,</i>	they say.

Imperfect.

to *diceva* or *dicea*, I said.

Perfect.

<i>dissi,</i>	I said.	<i>dicemmo,</i>	we said.
<i> dicesti,</i>	thou saidst.	<i> diceste,</i>	you said.
<i> disse,</i>	he said.	<i> dissero,</i>	they said.

Future.

DIREÒ (by contraction for *dicedrò*), I shall or will say.

SUBJUNCTIVE MOOD.

Present.

to *dica*, that I say or may say.

Imperfect.

to *diciessi*, if I said or should say.

CONDITIONAL MOOD.

Present.

DIREI (*dîra*), by contraction for *dicerêi* | I should, would, or could say; or might say,
(*diceria*),

IMPERATIVE MOOD.

Dî' tu, <i>dica égli.</i>	say thou. let him say.		<i>diciamo noi,</i> DÎTE voi, <i>dicano éghino,</i>	let us say. say ye. let them say.
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The compounds of *dîre* — as, *ridîre*, to say again; *contradîre* or *contraddîre*, to contradict; *interdîre*, to forbid; *bendîre*, to speak well of; *maldîre*, to speak ill of — have the same irregularities.

Benedîre, to bless, and *maledîre*, to curse, in the *perfect*, are both regular and irregular, and make *benedîi* or *benedîssi*, I blessed; *maledîi* or *maledîssi*, I cursed.

Morire (*varied with Essere*).*

INFINITIVE MOOD.

morire, to die.

PARTICIPLE.

morto, dead.

INDICATIVE MOOD.

Present.

MUÓRO (<i>móto</i>),	I die.	|	<i>moriamo</i> ,	we die.
MUÓRI,	thou diest.	|	<i>morite</i> ,	you die.
MUÓRE (<i>muór</i>),	he dies.	|	MUÓRONO (<i>muòiono</i>),	they die.

Future.

morirò or *morrò*, I shall or will die

SUBJUNCTIVE MOOD.

Present.

io MUÓRA (<i>móia</i>),	that I die or may die.	|	<i>moriamo</i> ,	that we die.
tu MUÓRA (<i>móia</i>),	that thou die.	|	<i>moriate</i> ,	that you die.
egli MUÓRA (<i>móra</i>),	that he die.	|	MUÓRANO (<i>móiano</i>),	that they die.

CONDITIONAL MOOD.

Present.

moriréi or *morréi* (*moriria* or *morria*), I should, would, or could die, or might die.

IMPERATIVE MOOD.

MUÓRI tu,	die thou.	|	<i>moriamo noi</i> ,	let us die.
MUÓRA (<i>móra</i>) egli,	let him die.	|	<i>morite voi</i> ,	die ye.
		|	MUÓRANO <i>églino</i> ,	let them die.

The compounds of *morire* — as, *premorire*, to die before, etc. — have the same irregularities.

* *Morire* may be varied also with *avere*; but it then takes the nature of an active verb, and signifies "to kill," and not "to die."

Salire (*varied with either Avère or Essere*).

INFINITIVE MOOD.

salire (*saglire* *), to ascend.

PARTICIPLE.

salito, ascended.

INDICATIVE MOOD.

Present.

salgo (*ságlio*), I ascend.
salí or *salisci* (*sághi*), thou ascendest.
sale or *salisce* (*ságlie*), he ascends.

saliamo or *sagliamo*, we ascend.
salite, you ascend.
salgono (*ságliano*), they ascend.

Perfect.

salí (*sálsi*), I ascended.
salisti, thou ascendedst.
salí (*sálse*, *salò*), he ascended.

salimmo, we ascended.
saliste, you ascended.
salirono (*salíro*, *salíro*), they ascended.

SUBJUNCTIVE MOOD.

Present.

io salga (*ságlio*), that I ascend.
tu salga (*sághi*), that thou ascend.
egli salga or *salisca*, that he ascend.

saliamo or *sagliamo*, that we ascend.
saliate or *sagliate*, that you ascend.
salgano (*ságliano*), that they ascend.

IMPERATIVE MOOD.

salí or *salisci* *tu*, ascend thou.
salga or *salisca* *egli*, let him ascend.

saliamo *nói*, let us ascend.
salite *vói*, ascend ye.
salgano *églino*, let them ascend.

The compounds of *salire* — as, *risalire*, to re-ascend; *assalire*, to assail; etc. — have the same irregularities.

* From this verb, now become obsolete, are derived many of the forms of the modern verb *salire*

Seguire (*varied with either Avère or Éssere*)

INFINITIVE MOOD.

seguire, to follow.

PARTICIPLE.

seguito, followed.

INDICATIVE MOOD.

Present.

seguo or *siéguo*,
segui or *siégui*,
segue or *siégue*,

I follow.
thou followest.
he follows.

seguiamo,
seguite,
seguono or *siéguono*,

we follow.
you follow.
they follow.

SUBJUNCTIVE MOOD.

Present.

io ségua or *siégua*,
tu ségua or *siégua*,
egli ségua or *siégua*,

that I follow.
that thou followest.
that he follow.

seguiamo,
seguiate,
seguano or *siéguano*,

that we follow.
that you follow.
that they follow.

IMPERATIVE MOOD.

segni or *siégui tu*,
segua or *siégua egli*,

Follow thou.
let him follow.

seguiamo noi,
seguite voi,
seguano égino

let us follow.
follow ye.
let them follow.

The compounds of *seguire* have the same irregularities.

Uđire (*varied with Avére*).

INFINITIVE MOOD.

uđire (*ođire*), to hear.

PARTICIPLE.

uđite, heard.

INDICATIVE MOOD.

Present.

óDO,
óDI,
óDE.

I hear.
thou hearest.
he hears.

uđiamo,
uđite,
óDANO,

we hear.
you hear.
they hear.

Future.

uđiró or *uđró*, I shall or will hear.

SUBJUNCTIVE MOOD.

Present.

to óDA,
tu óDA (*ódi*),
éti óDA,

that I hear or may hear.
that thou hear.
that he hear.

uđiamo,
uđite,
óDANO,

that we hear.
that you hear.
that they hear.

CONDITIONAL MOOD.

Present.

uđiré or *uđiréi* (*uđiré* or *uđiréi*), I should, would, or could hear, or might hear.

IMPERATIVE MOOD.

óDI tu,
óDA éti,

hear thou.
let him hear.

uđiamo uđi,
uđite vói,
óDANO *éti*no,

let us hear.
hear ye.
let them hear.

The compounds of *uđire* — as, *riudire*, to hear again, etc. — have the same irregularities.

Esuđire, to grant, is regular, and varied like *esíbire*.

Uscire (*varied with Essere*).

INFINITIVE MOOD.

uscire (*scire*), to go out.

PARTICIPLE.

uscito, gone out.

INDICATIVE MOOD

*Present.*esco,
esci,
esci,I go out.
thou goest out.
he goes out.usciamo,
uscite,
escano,we go out.
you go out.
they go out.

SUBJUNCTIVE MOOD.

*Present.*io esca,
tu esca,
egli esca,that I go out or may go out.
that thou go out.
that he go out.usciamo,
uscite,
escano,that we go out.
that you go out.
that they go out.

IMPERATIVE MOOD.

esci tu,
esca egli,go thou out.
let him go out.usciamo noi,
uscite voi,
escano *eghino*,let us go out.
go ye out.
let them go out.

The compound of *uscire* — *riuscire*, to succeed — has the same irregularities.

Venire (*varied with Éssere*).

INFINITIVE MOOD.

venire, to come.

PARTICIPLE.

VENÚTO, come.

INDICATIVE MOOD.

Present.

VÉNGO (*véngo*), I come.
VIÉNI, thou comest.
VIÉNE, he comes.

veníamo (*vegnámo*), we come.
veníte, you come.
VÉNGONO (*végnono*), they come.

Perfect.

VÉNNI, I came.
venisti, thou camest,
VÉNNE, he came.

venimmo, we came.
veniste, you came.
VÉNNERO (*veniro*), they came.

Future.

verré (by contraction for *veniré*), I shall or will come.

SUBJUNCTIVE MOOD.

Present.

io VÉNGA, that I come or may come.
tu VIÉNGA, that thou come.
egli VÉNGA, that he come.

veníamo (*vegnámo*), that we come.
veniate (*vegnáte*), that you come.
VÉNGANO (*végnano*), that they come.

CONDITIONAL MOOD.

Present.

verréi (*verría*), by contraction for *veniréi*
(*veniria*),

I should, would, or could come, or might come.

IMPERATIVE MOOD.

VIÉNI tu, come thou.
VÉNGA egli, let him come.

veníamo noi, let us come.
venite voi, come ye.
VÉNGANO egli, let them come.

Venire is sometimes varied with the conjunctive pronouns *mi*, *ti*, *si*, etc., and the particle *ne*: thus, ME NE *véngo*, I am coming thence; TE NE *viéni*, thou art coming thence, etc. *Me*, *te*, etc., are then mere expletives.

The compounds of *venire* — as, *convenire*, to agree; *divenire*, to become; etc. — have the same irregularities.

TABLE OF IRREGULAR VERBS.

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Accendere, <i>to light</i>	accendo	accesi	accenderò	acceso
Accorgersi, <i>to perceive</i>	m' accorgo	m' accorsi	m' accorgerò	accorto
Addurre, <i>to allege</i>	adduco	addussi	addurrò	addotto
(Adducere), <i>to allege</i>			(adducere)	(addotto)
Affliggere, <i>to afflict</i>	affliggo	afflissi	affliggerò	afflitto
Ancidere, <i>to kill</i>	ancido	ancisi	anciderò	anciso
Andare, <i>to go</i>	vado (vo)	andai	andrò	andato
Apparire, <i>to appear</i>	apparisco	apparii	apparirò	apparito
(Apparire), <i>to appear</i>	(apparo)	(appari)	apparerò	(apparito)
Appartenere, <i>to belong</i>	appartengo	appartenii	apparterò	appartenuto
		(appartenetti)	apparterò	
Applaudire, <i>to applaud</i>	applaudisco	applaudii	applaudirò	applaudito
(Applaudere), <i>to applaud</i>	applaudo	(applausi)	applauderò	(applauso)
Aprire, <i>to open</i>	apro	aprii, apersi	aprirò	aperto
Ardere, <i>to burn</i>	ardo	arisi	arderò	arso
Ascendere, <i>to ascend</i>	ascendo	ascesi	ascenderò	asceso
		ascendetti		
Ascondere, <i>to conceal</i>	ascondo	ascesi	asconderò	ascosto
Aspergere, <i>to sprinkle</i>	aspergo	aspersi	aspergerò	asperso
Assidere, } <i>to sit down</i>	assido	assisi	assiderò	assiso
Assistere, <i>to assist</i>	assisto	assistetti	assisterò	assistito
Assolvere, <i>to absolve</i>	assolvo	assolvetti	assolverò	assolto
Assorbire, <i>to absorb</i>	assorbisco	assorbi	assorberò	assorbito
(Assorbere), <i>to absorb</i>	(assorbo)	(assorsi ?)		
Assumere, <i>to assume</i>	assumo	assunsi	assumerò	assunto
Astringere, <i>to compel</i>	astringo	astringi	astringerò	astritto
(Astringere), <i>to compel</i>	(astringo)		(astringerò)	
Attendere, <i>to wait</i>	attendo	attesi	attenderò	attento
Avère, <i>to have</i>	ho	ebbi	avrò	avuto
Avvellere, <i>to root up</i>	avvello	avvelsi	avvellerrò	avvelto
Bèvere, <i>to drink</i>	bèvo	bèvvi, bevetti	beverò, bevrrò	bevuto, bevuto
(Bère), <i>to drink</i>	(bibo), ben	(bebbi)	(berò)	
Bollire, <i>to boil</i>	bollo	bolli	bolirò	bolito
Cadere, <i>to fall</i>	cado (caggio)	caddi, cadetti	caderrò, cadrò	caduto
Calère, <i>to care for</i>	càle	càlse	calerà (carrà)	caluto
Capère, <i>to comprehend</i>	càpo	capetti (capetti)	caperò, capirò	caputo, capito
(Capire), <i>to comprehend</i>	(capisco)	capii		
Cedere, <i>to submit</i>	cèdo	cedetti, cessi	cederrò	ceduto, cesso
Chiedere, <i>to ask</i>	chièdo	chiesi	chiederrò	chiesto
Chiudere, <i>to shut</i>	chiúdo	chiúsi	chiuderò	chiuso
Cignere, <i>to gird</i>	cingo	cinsi	cingerò	cinto
(Cingere), <i>to gird</i>	(cigno)			
Cogliere, } <i>to gather</i>	cóglio, cólgo	cólsi	coglierò, corrò	cólto
(Corre), } <i>to gather</i>				
Compiere, <i>to accomplish</i>	cómpio	compietti	compierrò	compiuto
(Compire), <i>to accomplish</i>		(concepiti)		
Concepire, <i>to conceive</i>	concepisco	concepiti	conceperò	concepito
(Concepire), <i>to conceive</i>	(concipio)	connetti	(conceperò)	(concepito)
Connettere, <i>to connect</i>	connetto	connetti	connetterò	connesso
		(connessi)		(connettuto)
Conoscere, <i>to know</i>	conosco	conobbi	conoscerò	conosciuto
		(conoscetti)		
Consumare,* } <i>to consume</i>	consumo	consumi	consumerò	consumto
(Consumare), } <i>to consume</i>				
Coprire, <i>to cover</i>	cópro	coprii, copersi	coprirò	coperto

* This verb is regular.

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
<i>Córrere, to run</i>	córró	córsi	córrerò	córsó
<i>Costringere, to constrain</i> (Costringere), <i>to constrain</i>	costringo	costrinsi	costringerò	costrétto
<i>Créscere, to grow</i>	créscó	crébbi (crescétti)	créscerò	créscinto
<i>Cuócere, to cook</i>	cuóco	cóssi (cocéi)	cocerò	cótto
<i>Dàre, to give</i>	dà	diéi, diéi	dàrò	dàto
<i>Decidere, to decide</i>	decido	decisi (?)	deciderò	deciso
<i>Deludere, to delude</i>	delúdo	delúsi	deluderò	delúso
<i>Deprimere, to depress</i>	deprimo	depréssi	deprimerò	depréssó
<i>Diféndere, to defend</i>	diféndo	diféssi	difenderò	diféssó
<i>Dire, to say</i>	dico	dissi	dirò	détto
<i>Dirigere, to direct</i>	dirigo	diréssi	dirigerò	dirétto
<i>Discéndere, to descend</i>	discéndo	discéssi	discenderò	discéso
<i>Dispérgere, to disperse</i>	dispérgo	dispérsi	dispérgerò	dispérsó
<i>Distinguere, to distinguish</i>	distinguo	distinsi (distinguétti)	distinguerò	distinto
<i>Divedére, to</i>	divédo	dividi (dividéi)	divedrò	divedùto (diviso)
<i>Divéllere, to root out</i>	divéllo	divélsi	divellerò (diverrò)	divéltó
<i>Dolére, to grieve</i>	dóigo, dóglio	dólsi	dorrò	dolúto (dólto)
<i>Dovére, to owe</i> (Devére), <i>to owe</i>	débbo, dévo (déo)	dovéi, dovétti (devéi)	dovrò (doverò)	dovúto
<i>Emérgere, to emerge</i>	emérgo	emérsi	emergerò	emérsó
<i>Erigere, érgere, to erect</i>	érigo, érgo	éressi, érsi	erigerò, érgerò	érettó (érto)
<i>Esigere, to exact</i>	esigo	esigéssi	esigerò	esátto
<i>Espéllere, to expel</i>	espélló	espélléssi	espellerò	espélló
<i>Esponére, to expose</i>	espóngo	espóssi	esporrò	espósto
<i>(Espórrere), to expose</i>	(espóno)	(espóssi)	(esponerò)	(espoíto)
<i>Esprimere, to express</i>	esprimo	espréssi	esprimerò	espréssó
<i>Essere, to be</i>	sóno	sú	sarò	státo
<i>Esténdere, to extend</i>	esténdo	estéssi (estendétti)	estenderò	estéso
<i>Estinguere, to extinguish</i>	estinguo	estinsi	estinguerò	estinto
<i>Facére or fare, to do</i>	fo (faccio)	féci (féi)	farò	fátto
<i>Féndere, to cleave</i>	féndo	féndéssi (fèssi)	fenderò	féso
<i>Figere or figgere, to fix</i>	figo, figgo	fissi (fisi)	figerò, figgerò	fíto, fissó, fissó
<i>Fingere or fingere, to feign</i>	fingo (figno)	finsi	fingerò	fíto (fíto)
<i>Fóndere, to melt</i>	fóndo	fússi (fondéi)	fonderò	fúso, fondúto
<i>Frángere, } to break</i> (Frangére), }	frángo	fránsi	frangerò	fráto
<i>Friggere, to fry</i>	friggo	frissi	friggerò	fritto
<i>Genuflettére, to kneel</i>	genuflettó	genuflettéssi	genufletterò	genuflettó
<i>Giacére, to lie down</i>	giaccio	giacqui (giacétti)	giacerò	giaciúto
<i>Gire, to go</i>		gii	girò	(gíto)
<i>Glángere, to arrive</i>	glángo	glánsi	glungerò	glángo
<i>Glúgnere, to arrive</i>		godétti, godéi		
<i>Godére (gaudére), to enjoy</i>	gódo		goderò	godúto
<i>Illúdere, to delude</i>	illúso	illússi	illuderò	illúso
<i>Immérgere, to immerse</i>	inimérgo	immérsi	immergerò	immérsó
<i>Impéllere, to impel</i>	impélló	impélléssi	impellerò	impélló
<i>Imprimere, to print</i>	imprimo	impréssi	imprimerò	impréssó
<i>Incidere, to grate</i>	incido	incisi	inciderò	inciso
<i>Incórrere, to incur</i>	incórro	incórsi	incorrerò	incórsó
<i>Incréscere, to be sorry</i>	incréscó	incrébbi (incréscetti)	incréscherò	incréschiúto
<i>Inténdere, to understand</i>	inténdo	intéssi	intenderò	intéso, inténto
<i>Intéssere, to weave</i>	intéssó	intésséi	intesserò	intéssúto
<i>Intridére, to temper</i>	intrido	intrisi	intriderò	intriso
<i>Intrúdere, to intrude</i>	intrúdo	intrússi	intruderò	intrúso
<i>Invádere, to invade</i>	invádo	invási	invaderò	invásó
<i>Involgére, to wrap up</i>	invólgo	invólssi	involverò	invólúto
<i>Involvére, to wrap up</i>	invólvo		involverò	
<i>Ire, to go</i>		irri	irri	íto
<i>Irridére, to deride</i>	irrído	irrisi	irriderò	irrisó

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLES.
Iscrivere, <i>to inscribe</i>	iscrivo	iscrissi	iscriverò	iscritto
Istruire, <i>to instruct</i>	istruisco	istruirli	istruirò	istruito
Ledere, <i>to offend</i>	ledo	(lédi) (ledéi)	lederò	lésso
Leggere, <i>to read</i>	leggo	lessai (leggei)	leggerò	létto
(Licere), } <i>to be lawful</i>	lice, léce			(licito) locito
Maledicere, } <i>to curse</i>	maledico	maledéssi	maledirò	maledétto
Maledire, } (Maladire), }				
Mérgere, <i>to dice</i>	mérgo	mérsi	mergerò	méras
Méscere, <i>to mix</i>	mésco	mescéi	mescerò	(mesciúto)
Méttere, <i>to put</i>	métto	misí, (mésai)	metterò	mésso (míssai)
Mólcere, <i>to assuage</i>	2d pers. mólei 3d pers. móice	mórsi	morderò	mórso
Mórdere, <i>to bite</i>	mórdo	moríi	morirò, morrò	mórto
Mórre, <i>to die</i>	{ muóro, móro { muójo, mójo			
Múgnere, } <i>to milk</i>	múngo	múnsi	mugnerò	múnto
Múngere, }				
Muóvere, <i>to move</i>	muóvo	móssi (movéi)	moverò	móssso
Nascere, <i>to be born</i>	násco	náscui	nascero	náto
Nascóndere, <i>to conceal</i>	nascóndo	nascóei	nasconderò	nascóssso
Negligere, <i>to neglect</i>	negligo	negligéi	negligerò	neglétto
Nuocere, } <i>to hurt</i>	nuóce, nocció	nocqui	nocerò	nocciúto
(Nócere), }				
Offéndere, <i>to offend</i>	offéndo	offéssi	offenderò	offéssso
Offerire, <i>to offer</i>	offerisco	offeríi	offerirò, offirò	offértto
Offrire, <i>to offer</i>	offéro	offersi	(offerò)	
(Offerere), <i>to offer</i>	óffro			
Opprimere, <i>to oppress</i>	opprimo	oppréssi	opprimerò	oppréssso
Parère, <i>to appear</i>	pájo (páro)	parví (párai)	parrò (parerò)	parúto (párrso)
Pascere, <i>to feed</i>	pásco	pascéi	pascero	pasciúto
Percuótere, <i>to strike</i>	percuóto	percóssi	percuoterò	percóssso
Pérdere, <i>to lose</i>	pérdo	perdéi	perderò	perdiúto
Persuadere, <i>to persuade</i>	persuádo	persuási	persuaderò	persuásso (persuadúto)
		(persuadéi)		
Placere, <i>to please</i>	piácio, piáció	piacqui	piacerò	piaciúto
Piangere, } <i>to weep</i>	piángo, piángno	piansi	piangerò	piántto
Piagnere, }				
Pingere, <i>to paint</i>	pingo	pínsi	pingerò	píntto (pítto)
Piovere, <i>to rain</i>	pióvo	pióvvi, pióvéi	pioverò	piovúto
(Pónere) or pórrre, <i>to put</i>	póngo (póno)	póei (puóei)	porrò	póssso
Pórgere, <i>to offer</i>	pórgo	pórsi	porgerò	pórtto
Potere, <i>to be able</i>	póssso	potéi, potétti (possétti)	potrò (poterò) (porò)	potúto
Precidere, <i>to shorten</i>	precido	precídi	preciderò	precíssso
Prémere, <i>to press</i>	prémo	preméi	premerò	premutò
Préndere, <i>to take</i>	préndo	préssí	prenderò	prémúto
Presumere, <i>to presume</i>	presúmo	presússi	presumerò	presúntto
Proteggere, <i>to protect</i>	protéggo	protéssi (?)	proteggerò	protétto
Púgnere, púgnere, <i>to prick</i>	púngo	púnsi	pungerò	púntto
Rádere, <i>to shave</i>	rádo	rái, (radéi)	raderò	rásso
Recidere, <i>to retrench</i>	recido	recoi	reciderò	recíssso
Redimere, <i>to redeem</i>	redimo	rediméi	redimerò	redéntto
Réggere, <i>to govern</i>	réggio	réssi	reggerò	rétto
Réndere, <i>to render</i>	réndo	rendéi	renderò	rendúto (résso)
Repellere, <i>to repel</i>	repéllo	repússi	repellerò	repússso
Reprimere, <i>to repress</i>	reprimó	représsi	reprimerò	représsso
Ridere, <i>to laugh</i>	rído	riséi (ridéi)	riderò	risóssso
Rilúcere, <i>to shine</i>	rilúco	rilússi	rilucero	
Rimanere, <i>to remain</i>	rimángo	rimási	rimarrò	rimásso
Risólvare, <i>to resolve</i>	risólvo	risóssi, risóvéi	risolverò	risólto
Rispondere, <i>to answer</i>	rispóndo	rispóssi	risponderò	rispóssso
Ristare, <i>to desist</i>	risto	ristétti		ristátto
Ristringere, } <i>to restrain</i>	ristringo	ristrínssi	ristringerò	ristrétto
Ristruinare, }				
Ródere, <i>to gnaw</i>	ródo	róssi	rodereò	róssso

INFINITIVE.	PRESENT.	PERFECT.	FUTURE.	PARTICIPLE.
Rompere, <i>to break</i>	rómpo	rúppi (róppi)	romperò	róttö
Salire, <i>to ascend</i>	sálgo, salisco	salii (sàlsi)	salirò (sarrò)	salito
Sapere, <i>to know</i>	so (sàppo)	séppi (sapéi)	saprò (saperò)	sapúto
Scegliere (scerre), <i>to choose</i>	scélgo, scéggio	scelsi	sceliglerò	scélto
Scendere, <i>to descend</i>	scéndo	scési (scendéi)	scenderò	scéso
Scindere, <i>to cleave</i>	scíndo	scinsi	scinderò	scisso
Scignere, } <i>to ungird</i>	scigno, scingo	scinsi	scignerò	scinto
(Scingere), }				
Sciogliere, } <i>to untie</i>	scióglio	sciólai	scioglerò	sciólto
Sciorre, }				
Scórgero, <i>to perceive</i>	scórgo	scórai	scorgerò	scórto
Scórrere, <i>to lay waste</i>	scórro	scórai	scorrerò	scórto
Scrivere, <i>to write</i>	scrivo (scribo)	scriasi	scriverò	scritto
Scuotere, <i>to shake</i>	scuóto (scóto)	scóai (scotéi)	scoterò	scóso
Sedere, <i>to sit down</i>	siédo, séggo	sedéi, sedótti	sederò (sedrò)	sedúto
Seguire, <i>to follow</i>	séggo, sieguo	seguii	seguirò	seguito
Serpere, <i>to creep</i>	sérpo	serpéva		serpénte
Soffrire, } <i>to suffer</i>	sóffro	sóffrii	sóffrirò	sófférto
(Sofferire), }				
Solere, <i>to be wont</i>	sólgio	sóno, solito		solito
Solvere, <i>to solve</i>	sólvo	solvéi	solverò	solúto
Sórgere (súrgere), <i>to arise</i>	sórgo (súrgo)	sórai (súrai)	sorgerò	sóрто (súrtk)
Sospendere, <i>to suspend</i>	sospéndo	sospéai	sospenderò	sospéso
Spandere, <i>to pour out</i>	spándo	spandéi	spanderò	spandúto
Spargere, <i>to spread</i>	spárgo	spárai	spargerò	spárho
Spégnere, } <i>to extinguish</i>	spéngo	spénsi	spegnerò	spénto
Spégnere, }				
Spéndere, <i>to spend</i>	spéndo	spési	spenderò	spéso
Spérgere, <i>to disperse</i>	spérgo	spérai	spargerò	spérso
Spingere, } <i>to push</i>	spíngo	spínsi	spingerò	spínto
(Spignere), }				
Stare, <i>to stand</i>	sto	stétti (stéi)	starò (sterò)	státo
Sténdere, <i>to extend</i>	sténdo	stési (stendéi)	stenderò	stéso
Stridere, <i>to cry out</i>	strído	stridéi	striderò	
Stignere, } <i>to stain</i>	stingo (stigno)	stinsi	(stignerò)	stínto
Stingere, }				
Stringere, } <i>to bind fast</i>	stringo	strinsi	stringerò	strétto
Strígnere, }				
Strúggere, <i>to dissolve</i>	strúggo,	strússi	struggerò	strúttö
Svellere, } <i>to root up</i>	svéllo, svélgo	svélsi	svellerò	svélto
(Svegliare), }				
Súggere, <i>to suck</i>	súggo	súggéi (sússi)	suggerò	taciúto
Tacere, <i>to be silent</i>	tácio (tácio)	tacqui (tacéi)	tacerò	táciúto
Téndere, <i>to tend</i>	téndo	tési (tendéi)	tenderò	téso
Tenere, <i>to hold</i>	téngo (téngo)	ténni (tenéi)	terrò (tenerò)	tenúto
Tessere, <i>to weave</i>	téso	tesséi	tesserò	tessiúto
Tígnere, tingere, <i>to dye</i>	tingo (tigno)	tínsi	tignerò	tínto
Tóglere, } <i>to take away</i>	tóglio, tólgo	tólsi	torrò	tóito
Tórre, }				
Tóndere, <i>to shear</i>	tóndo	tondéi	tonderò	tondúto
Tórcere, <i>to twist</i>	tórcio	tórsi	torcerò	tórtio
Tórpere, <i>to be benumbed</i>	tórpo			torpénte
Trarre, } <i>to draw</i>	trággio (tráo)	trássi	trarrò	trátto
(Trágere), }				
Uccidere, <i>to kill</i>	uccído	uccéi	ucciderò	uccíso
Udire, <i>to hear</i>	ódo	udíi	udirò (udrò)	udíto
Úgnere, úgnere, <i>to anoint</i>	úngo (úgno)	únsi	ungerò	únto
Uscire, <i>to go out</i>	éscio	uscíi (escéi)	uscirò	uscíto (escíto)
Valere, <i>to be worth</i>	válgo (váglio)	válai (valéi)	varrò (valerò)	valúto (válso)
Vedere, <i>to see</i>	védo, véggo	vidí (veddí)	vedrò	vedúto (vísto)
Venire, <i>to come</i>	véngo	vénni (veníi)	verrò (venirò)	venúto (vénto)
Vincere, <i>to conquer</i>	vínco	vínsi	vincerò	vínito (vítto)
Vivere, <i>to live</i>	vívio	víssi (vivéi)	viverò	vívúto
Vólare, <i>to will</i>	vóglío, vó'	vólli (vólai)	vorrò	vólúto
Vólvere, <i>to turn</i>	vóigo	vólai	volgerò	vóito
Vólgere, <i>to turn</i>	vóivo		volverò	

Defective Verbs.

Defective Verbs ending in ĕre (long), accented.

<i>calĕre,</i>	to care for.	<i>pavĕre,</i>	to fear.
<i>colĕre</i> or <i>cólĕre,</i>	to adore.	<i>silĕre,</i>	to be or keep silent.
<i>lecĕre</i> and <i>licĕre,</i> }	to be lawful.	<i>solĕre,</i>	to be wont.
<i>lĕcere</i> and <i>licere,</i> }		<i>stupĕre,</i>	to be astonished.

Defective Verbs ending in ĕre (short).

<i>alĕre,</i>	to be chill.	<i>riĕlere,</i>	to return.
<i>angere,</i>	to afflict.	<i>sĕrpere,</i>	to creep.
<i>arrĕgere,</i>	to add.	<i>soffĕlcere,</i> }	to support.
<i>cĕpere,</i>	to contain.	<i>soffĕlgere,</i> }	
<i>chĕrere,</i>	to ask.	<i>tangere,</i>	to touch.
<i>convĕllere,</i>	to convulse.	<i>tollere,</i>	to take away.
<i>fiĕdere,</i>	to wound.	<i>torpere,</i>	to be benumbed.
<i>licere,</i>	to shine.	<i>urgere,</i>	to urge.
<i>molcere,</i>	to assuage.	<i>vĕgere,</i>	to be vigorous.

Defective Verbs ending in ĭre.

<i>ĭre,</i>	to go.
<i>gĭre,</i>	to go.
<i>olĭre,</i>	to smell.

VARIATION OF DEFECTIVE VERBS.

(These verbs are used only in the tenses and persons which are here given.)

Calére.

INFINITIVE MOOD.

<i>calére,</i>	<i>Present.</i> to care for.	<i>éssere calúto,</i>	<i>Past.</i> to have cared for.
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GERUND.

caléndo, caring for.

PARTICIPLE.

calúto, cared for.

INDICATIVE MOOD.

<i>cále</i> or <i>cái</i> ,	<i>Present.</i> he cares for.	<i>caléva</i> or <i>caléa</i> ,	<i>Imperfect.</i> he cared for.
<i>Perfect.</i>			
<i>calése</i> , he cared for.			

SUBJUNCTIVE MOOD.

<i>calélla</i> ,	<i>Present.</i> that he care for.	<i>calése</i> ,	<i>Imperfect.</i> if he cared for.
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IMPERATIVE MOOD.

calélla égli, let him care for.

Calére is generally used with the conjunctive pronouns *mi*, *ti*, *ci*, *vi*, *gli*: thus, *mi cále*, I care for; *ci caléva*, we cared for; etc.

Colére or Cólere.

INFINITIVE MOOD.

colére or cólere, to adore.

INDICATIVE MOOD.

*Present.**(odio),
(odio),*I adore.
he adores.

| : : : : : : : : :

Lecére and Licére, or Lécere and Lícere.

INFINITIVE MOOD.

lecére and licére,

to be lawful.

| *essere lecito or licito,** to be lawful.

INDICATIVE MOOD.

*Present.**léce or lice, it is lawful.*

Pavére.

INFINITIVE MOOD.

pavére, to fear.

INDICATIVE MOOD.

*Present.**páve, he fears.*

Silére.

INFINITIVE MOOD.

silére, to be or keep silent.

INDICATIVE MOOD.

*Present.**sili,
sile,*thou art or keepest silent.
he is or keeps silent.

| : : : : : : : : :

* From this form are derived *é lecito*, it is lawful; *era or fu lecito*, it was lawful; *sarà lecito*, it will be lawful; etc., which are used to supply the tenses in which *lecére* is defective.

Solére.

INFINITIVE MOOD.

solére,

to be wont.

| *éssere sólito,*

to be wont.

GERUND.

soléndo, being wont.

INDICATIVE MOOD.

Present.

SÓGLIO,
SUÓLI,
SUÓLE (*sóle*),

I am wont.
thou art wont.
he is wont.

| SOGLIÁMO (*solémo*),
soléte,
SÓGLIONO,

we are wont.
you are wont.
they are wont.

Imperfect.

to *soléva* or *soléa*, I was wont.

SUBJUNCTIVE MOOD.

Present.

to SÓGLIA, that I am wont or may be wont.

Imperfect.

to *soléssi*, if I were wont or should be wont.

Stupére.

INFINITIVE MOOD.

stupére, to be astonished.

INDICATIVE MOOD.

Present.

stúpe, he is astonished.

Álgere.

INFINITIVE MOOD.

álgere, to be chill.

INDICATIVE MOOD.

Perfect.

áíst,
algésti,
áíse,

I was chill.
thou wast chill.
he was chill.

| *algémmo,*
algéste,
áísere,

we were chill.
you were chill.
they were chill.

Ángere.

INFINITIVE MOOD.

ángere, to afflict.

INDICATIVE MOOD.

Present.
ángi, it afflicts.

Imperfect.
ángéva, it afflicted.

Arrógere.

INFINITIVE MOOD.

arrógere, to add.

GERUND.

arrogéndo, adding.

PARTICIPLE.

ARRÓTO or *ARRÓSO*, added.

INDICATIVE MOOD.

Present.

arrógi,

he adds.

arrogátmo,
arrógono,

we add.
they add.

Imperfect.

to *arrogéva* or *arrogéa*, I added

Perfect.

ARRÓSI,
arrogésti,
ARRÓSE,

I added.
thou addedst.
he added.

arrogémmo,
arrogéste,
ARRÓSEBO,

we added.
you added.
they added.

Cápere.

INFINITIVE MOOD.

cápere, to contain.

INDICATIVE MOOD.

Present.
cápe, it contains.

Imperfect.
capéva, it contained.

Chérere.

INFINITIVE MOOD.

chérere, to ask.

INDICATIVE MOOD.

Present.

chéro,
chère,

I ask.
he asks.

| : : : : : : : : : :

Convèllere.

INFINITIVE MOOD.

convèllere, to convulse.

GERUND.

convèllèdo, convulsing.

PARTICIPLE.

CONVŪLSO, convulsed.

INDICATIVE MOOD.

Present.

convèlle,

he convulses.

| *convèllono,*

they convulse.

Imperfect.

convèlléva or *-léa,*

he convulsed.

| *convèllévano* or *-léano,* they convulsed.

Future.

convèllerd,

he shall convulse.

| *convèllerranno,*

they shall convulse

SUBJUNCTIVE MOOD.

Imperfect.

convèllèsse,

if he convulsed.

| *convèllèssero,*

if they convulsed.

CONDITIONAL MOOD.

Present.

convèllèrèbbe,

he should convulse.

| *convèllèrèbbero,*

they should convulse.

Fédere.

INFINITIVE MOOD.

fédere, to wound.

GERUND.

fedendo, wounding.

INDICATIVE MOOD.

*Present.**fèdo,*
fèdi,
*fèda,*I wound.
thou woundest.
he wounds.| : : :
 fédono,: : : : :
they wound.*Imperfect.*to *fèdova* or *fèdèa*, I wounded.*Perfect.**fèddi*, I wounded.

SUBJUNCTIVE MOOD.

*Present.*to *fèda* (*fèggia*),
egli *fèdia* (*fèggia*),that I wound.
that he wound.| *fèdano,*

that they wound.

*Imperfect.*to *fèdessi*, if I wounded.

Lúcere.

INFINITIVE MOOD

lúcere, to shine.

GERUND.

lúcendo, shining.

INDICATIVE MOOD.

Present.

lúci,
lúce,

thou shinest.
he shines.

lucítamo,
lúcete,
.

we shine.
you shine.
.

Imperfect.

to *lúceta*, I shone.

Perfect.

lucísti,

thou shinest.

lucémmo,
lúcíste,

we shone.
you shone.

Future.

lucérò, I shall or will shine.

SUBJUNCTIVE MOOD.

Present.

.
.
.
égi (lúca),

that he shine.

lucítamo,
lucítate,
(lúcamo),

that we shine.
that you shine.
that they shine.

Imperfect.

to *lúcésti*, if I shone or should shine.

CONDITIONAL MOOD.

Present.

lucérét (lúcéta), if I should, would, or could shine, or might shine.

Mólcere.

INFINITIVE MOOD.

mólcere, to assuage.

INDICATIVE MOOD.

Present.

mólic,
mólce.

thou assuagest.
he assuages.

to *mólceta*,
mólcéti,
égi mólcéta,

Imperfect.

I assuaged.
thou assuagedst.
he assuaged.

Riédere.

INFINITIVE MOOD.

riédere, to return.

INDICATIVE MOOD.

*Present.**riédo,*
riédi,
*riéde,*I return.
thou returnest.
he returns.: : :
riédono,: : : : :
*they return.**Imperfect.**io riédova or riédéa,*
riedévi,
*egli riédéva,*I returned.
thou returnedst.
he returned.: : : :
riédévano,: : : : :
they returned.

SUBJUNCTIVE MOOD.

*Present.**io riéda,*
tu riéda,
*egli riéda,*that I return.
that thou return.
that he return.: : :
riédano,: : : : :
that they return.

Sérpere.

INFINITIVE MOOD.

sérpere, to creep.

GERUND.

sérpendo, creeping.

INDICATIVE MOOD.

*Present.**sérpo,*
sérpi,
*sérpe,*I creep.
thou creepest.
he creeps.: : :
sérpono,: : : : :
*they creep.**Imperfect.**io sérpéva,*
sérpévi,
*egli sérpéva,*I crept.
thou creptest.
he crept.: : : :
sérpévano,: : : : :
they crept.

SUBJUNCTIVE MOOD.

*Present.**io sérpa,*
tu sérpa,
*egli sérpa,*that I creep.
that thou creep.
that he creep.: : :
sérpano,: : : : :
that they creep.

Soffólcere or Soffólgere.

INFINITIVE MOOD.

soffólcere or *soffólgere*, to support.

PARTICIPLE.

soffóllo, supported.

INDICATIVE MOOD.

<i>Present.</i>			<i>Perfect.</i>	
<i>soffóles</i> or <i>soffólge</i> ,	he supports.	|	<i>soffólse</i> ,	he supported.

Tángere.

INFINITIVE MOOD.

tángere, to touch.

INDICATIVE MOOD.

Present.
tánga, he touches.

Tóllere.

INFINITIVE MOOD.

tóllere, to take away.

INDICATIVE MOOD.

<i>Present.</i>							
<i>tólli</i> ,	thou takest away.	|	:	:	:	:	:
<i>tólle</i> ,	he takes away.	|	:	:	:	:	:

SUBJUNCTIVE MOOD.

<i>Present.</i>							
<i>tu tólla</i> ,	that thou take away.	|	:	:	:	:	:
<i>égi tólla</i> .	that he take away.	|	:	:	:	:	:

IMPERATIVE MOOD.

tólla égi, let him take away.

Estóllere (to lift), compound of *tóllere*, is defective only in the participle, and in all the persons of the perfect of the indicative.

Tórpere.

INFINITIVE MOOD.

tórpere, to become numb.

INDICATIVE MOOD.

Present.

<i>tórpo,</i>	I become numb.	|	:	:	:	:	:	:	:	:	:
<i>tórpa,</i>	he becomes numb.	|	:	:	:	:	:	:	:	:	:

SUBJUNCTIVE MOOD.

Present.

<i>io tórpa,</i>	that I become numb.	|	:	:	:	:	:	:	:	:	:
<i>tu tórpa,</i>	that thou become numb.	|	:	:	:	:	:	:	:	:	:
<i>egli tórpa,</i>	that he become numb.	|	:	:	:	:	:	:	:	:	:

Úrgere.

INFINITIVE MOOD.

úrgere, to urge.

INDICATIVE MOOD.

*Present.**úrge*, he urges.*Imperfect.*

<i>egli urgeva or urgea,</i>	he urged.		<i>urgesse,</i>	they urged.
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Vígere.

INFINITIVE MOOD.

vígere, to be vigorous.

INDICATIVE MOOD.

*Present.**víge*, he is vigorous.*Future.**vigerà*, it will be vigorous.

Gíre.

INFINITIVE MOOD.

gíre, to go.

PARTICIPLE.

gíto, gone.

INDICATIVE MOOD.

Present.

• • • • •
• • • • •
• • • • •

• • • • •
• • • • •
• • • • •

| *g'ámo*,
gíte,
• • •

we go.
you go.
• • •

Imperfect.

gíva or *gía*, I want.

Perfect.

to *gí*, I went.

Future.

gírò, I shall or will go.

SUBJUNCTIVE MOOD.

Present.

• • • • •
• • • • •
• • • • •

• • • • •
• • • • •
• • • • •

| *g'ámo*,
g'áte,
• • •

that we go or may go.
that you go.
• • • • •

Imperfect.

to *gíssi*, if I want or should go.

CONDITIONAL MOOD.

g'íré, *g'íra*, I should, would, or could go, or might go.

IMPERATIVE MOOD.

• • • • •
• • • • •

• • • • •
• • • • •

| *g'ámo*,
g'íte,

let us go.
go ye.

Îre.

INFINITIVE MOOD.

ire, to go.

PARTICIPLE.

ito, gone.

INDICATIVE MOOD.

Present.

ite, you go.

Imperfect.

te itea,
eghi itea,

I went
he went.

toano,
. . .

we went.
. . .

Perfect.

isti,

thou wentest.

(tro, tr),

they went.

Future.

.
.

.
.

iréno,
iréte,
iráno,

we shall or will go
you will go.
they will go.

CONDITIONAL MOOD.

(iréno), they should, would, or could go, or might go.

IMPERATIVE MOOD.

ite, go ye.

Olîre.

INFINITIVE MOOD.

olîre, to smell.

INDICATIVE MOOD.

Imperfect.

te olîea,
olîei,
eghi olîea,

I smelled.
thou smelledst.
he smelled.

. . .
olîeano,

.
they smelled.

P R O V E R B S.

A word to the wise is enough,
All that is fair must fade,
A ragged coat finds little credit,

Any thing for a quiet life,
A great liar has need of a good
memory,
An old horse for a young soldier,
A buttered mouth cannot say no,
A good appetite needs no sauce,
A good beginning makes a good
ending,

A barking dog does not bite,
A voluntary burden is no burden,
A gold key opens every door,
A fat kitchen, a lean testament,
A new broom sweeps clean,
Aught is better than naught,
All is not gold that glitters,
A sin confessed is half forgiven,

A little spark kindles a great fire,
A rolling stone gathers no moss,
A little gall makes a great deal of
honey bitter,

As you would have a daughter,
choose a wife,

Anger increases love,
All's well that ends well,
A married man is a caged bird,
An ounce of discretion is worth
more than a pound of knowl-
edge,

A fasting stomach has no ears,
After the horse is stolen, shut the
barn-door,
A bird in the hand is worth two in
the bush,

Bend the tree while it is young,
Better late than never,
Better a happy heart than a full
purse,

Better bend than break,
Better give the wool than the sheep,
Big head and little wit,

A buon intenditór póche paróle.
Bélla cosa tósto è rapíta.
A véste logoráta póca féde vien pres-
táta.

Álla páce si può sacrificár tútto.
A un gran bugiárdo ci vuól búona
memória.

A giováne soldáto vécchio cavállo.
Bócca únta non può dir di no.
Buón appetító non vuól sálsa.
Buón princípío fa buón fine.

Can che abbaía non mórde.
Cárica voluntária non cárica.
Chiáve d'óro ápre ógni pórtá.
Grássa cucína, mágro testaménto.
Granáta nuóva spázza ben la cása.
Méglio è póco che niénite.
Óro non è tútto quel che risplénde.
Peccáto confessáto è mézzo perdo-
náto.

Piccóla favílla accénde gran fuóco.
Piétra móssa non fa múschio.
Póco fiéle fa amáro mólto miéle.

Qual figlia vúoi, tal móglie píglia.

Sdégno auménta amóre.
Tútto è béne che riésce béne.
Uómo ammogliáto, uccélló in gábbia.
Val più un' oncia di discrezióne che
úna líbbrá di sapére,

Véntre digiúno non óde nessúno.
Dópo che i cavállo sóno prési, serrár
lá stállá.

È méglío un uccélló in gábbia che
cénto fuóri.

Piéga l'álbero quándó è giováne.
Méglio tárdi che mái.

È méglío il cuór felíce che la bórsa
piéna,

È méglío piegáre che rompére.
È méglío dar la lána che la pécora.
Cápo gráso, cervélló mágro.

Bad news travels fast,
Counsel is nothing against love,
Comparisons are odious,
Christmas comes but once in a
year,

Do what you ought, come what
may,

Do not count your chickens before
they are hatched,

Delays are dangerous,
Different times, different manners,
Drop by drop wears away a stone,
Do not look a gift horse in the
mouth,

Every thing is good in its season,
Every dog is a lion at home,
Every truth is not good to be told,
Every body knows where his shoe
pinches,

Every one for himself, and God for
us all,

Every body praises his own saint,
Every body's friend, nobody's friend,
Every one thinks his own cross the
heaviest,

Extreme ills, extreme remedies,
Friends in need are friends indeed,
For a web begun, God sends thread,
Fair words, but look to your purse,
Four eyes see more than two,
Fortune comes to him who seeks
her,

Forbidden fruit is sweet,
Father Modest never was a prior,
From those I trust, God guard me;
from those I mistrust, I will
guard myself,

God helps him who helps himself,
Give to him that has,
Give time, time,
God sends meat, and the devil sends
cooks,

Great griefs are mute,
Great smoke, little fire,
Gold does not buy every thing,
Good wine makes good blood,
He who succeeds is reputed wise,

He who knows nothing, knows
enough if he knows how to be
silent,

He is blind who cannot see the sun,
He who sings drives away sorrow,

Le cattive nuóve volano.
Contro amore non è consíglío.
I paragóni son tútti odiósi.

Natále non viéne che úna vólta l'án-
no.

Fa quel che dévi, n' arrívi ciò che
potrà.

Non far cónto dell' uóvo non ancor
nátó.

L' indugiáre è pericóloso.

Áltri témpi, áltri costúmi.

A góccia à góccia si trafóra la piétra.
A cavál donátó, non guardár in bók-
ca.

Da stagióne tútto è buóno.

Ogni cáne è leóne a casa súa.

Ogni véro non è buóno a díre.

Ognúno sa dóve la scárpa lo strínge.

Ognún per sè, e Dío per tútti.

Ognúno lóda il próprio sánto.

Amíco d' ognúno, amíco di nessúno.

Ad ognúno par più gráve la crós-
súa.

Ai máli estrémi, estrémi rimédi.

A bisógni si conóscen gli amíci.

A téla ordíta Dío mánda il filo.

Bélle paróle, ma guárda la bórsa.

Vedón più quattr' ócchi che dúe.

Vién la fortúna a chi la procúra.

I frútti proibiti sóno dólci.

Fra modéstó non fu mái prióre.

Da chi mi fído, mi guárdi Iddío; da
chi non mi fído mi guarderò io.

Chi s'aiúta, Dío l'aiúta.

Dà del túo a chi ha del súo.

Dà témpo al témpo.

Dío ci mánda la cárne, ma il diávolo
i cuóchi.

I gran dolóri sóno múti.

Gran fúmo, póco arrósto.

L'óro non cómpra tútto.

Buón víno fa buón sángue.

A chi la riésce béne, è tenúta per
sávio.

Assái sa, chi non sa, se tácer sa.

Ben è ciéco chi non véde il sóle

Chi cánta, i suói máli spavénta

He who buys in time, buys cheap,	Chi còmpra a témpo, còmpra a buón mercáto.
He laughs well who laughs last,	Ríde béne che ríde l'último.
Hear, see, and say nothing, if you would live in peace,	Ódi, védi e táci se vuóì vivér in páce.
He is master of another man's life who is indifferent to his own,	È padróne délla víta altrúì chi la súa sprézza.
He gives twice who gives in a trice,	Chi dà présto, da il dóppio.
He who stands may fall,	Chi è rítto può cadére.
He that reckons without his host must reckon again,	Chi fa il cónto sénza l'óste, gli con- vién fárlò dúe vólte.
Hell is full of good intentions,	Di buóna volontà è piéno l'inférno.
Habit is a second nature,	L' ábito è úna secónda natúra.
In at one ear, and out at the other,	Déntro da un orécchio e fuóri dall' áltro.
Ill weeds grow apace,	La mal érba crésce présto.
Look before you leap,	Guárda innánzi che tu salti.
Like master, like man,	Tal padróne, tal servitóre.
Live, and let live,	Vívi, e láschia vívere.
Love me, love my dog,	Chi áma me, áma il mío cáné.
Love rules without law,	Amór régge sénza légge.
Love me little, and love me long,	Ámami pòco, ma contínua.
Love knows not labor,	Amór non conósce traváglio.
Let him who is well off stay where he is,	Chi sta béne non si muóva.
Long tongue, short hand,	Lúnga língua, córta máno.
Marry in haste, repent at leisure,	Chi si máríta in fréttá, sténta adágio.
Many a true word spoken in jest,	Quel che páre búrla, ben sovén-te è véro.
Much smoke and little fire,	Mólto fúmo e pòco fuóco.
Make me a prophet, and I will make you rich,	Fánimi indovino, e ti farò ríc-co.
Nothing venture, nothing have,	Chi non s'arríschì non guadágna.
Nothing is difficult to a willing mind,	A chi vuóle, non è cósa diffícile.
Near the church, far from God.	Vicíno álla chiésa lontán di Dío.
Old reckonings, new disputes,	A cónti vécchi, contése nuóve.
One enemy is too many, and a hundred friends are too few,	È tróppo un nemíco, e cénto amíci non bástano.
One hand washes the other, and both hands wash the face,	Úna máno láva l'áltra e tútt' e dúe lávano il viso.
One word brings another,	Úna paróla tíra l'áltra.
One swallow does not make a summer,	Un fióre non fa Primavéra.
One man warned is as good as two,	Un avvertíto ne val dúe.
Out of sight, out of mind,	Lontáno dágli ócchi, lontáno del cuóre.
Poor as a church mouse,	Povéro cóme un tópo in chiésa.
Poverty has no kin,	Povértà non ha parénti.
Physician, heal thyself,	Médico, cúra te stéssó.
Pluck the rose and leave the thorns,	Cógli la rósa, e láschia le spíne.
Rather hat in hand than hand in purse,	Piuttósto cappéllo in máno, che máno álla bórsa.
Roses grow among thorns,	Ánco trà le spíne náscono le róse.

Saying is one thing, and doing is another,	Áltra còsa è il díre, áltra il fáre.
Silence gives consent,	Chi táce, acconsénte.
Strike while the iron is hot,	Bátti il férrò quánd è càlido.
See Naples, and then die,	Védi Nápoli e pói muórì.
Savings are the first gain,	Lo sparágno è il primò guadágno.
Seeing is believing,	Chi con l'ócchio véde, di cuór créde
Second thoughts are best,	Il secóndo pensiéro è il miglióre.
The full belly does not believe in hunger,	Córpo satóllo non créde al digiúno.
To pay one in his own coin,	Pagár úno délla súa própria monéta.
Think much, speak little, and write less,	Pénsa mólto, pária póco, scrívi méno
Translators, traitors,	Traduttóri, traditóri.
The weakest goes to the wall,	Sémpre ha tórto il più débile.
They say, is a liar,	Si díce, è mentitóre.
The people's voice, God's voice,	Vóce di pópolo, vúce di Dío.
To fall out of the frying-pan into the fire,	Cadér délla padélla nélle brágie.
The biter is sometimes bit,	Chi búrla, víen burláto.
The world is governed with little brains,	Con póco cervéllo si govérna il móndo.
True love never grows old,	Amór véro non divénta canúto.
The liar is not believed when he speaks the truth,	Al bugiárdo non si créde la verità.
The workman is known by his work,	All ópera si conósce il maéstro.
There is always a calm before a storm,	La bonáccia burráscia mináccia.
The beard does not make the philosopher,	La bárba non fa il filósòfo.
There is no love without jealousy,	Non c'è amór sénza gelosía.
There is no smoke without fire,	Non c'è fúmo sénza fuóco.
The steed is starving whilst the grass is growing,	Méntre l'érbà crésce il cavállo muóre di fáme.
The devil is not so ugly as he is painted,	Il diávolo non è cósi brútto cóme si dipinge.
The best is the cheapest,	Il miglióre è men cáro.
Teaching we learn,	Insegnándo s'impára.
To cast pearls before swine,	Gettár le marghéríte ai pórci.
The earth covers the errors of the physician,	Gli erróri del médico gli cópre la térra.
There is no disputing about tastes,	Dei gústi non se ne dispúta.
The doctor seldom takes medicine,	Di rádo il médico píglia medicína.
The world was not made in one day,	In un giòrno non si fé' Róma.
Tell me the company you keep, and I will tell you what you are,	Dímmi con chi trátti, e ti dirò chi sèi.
Whoever brings, finds the door open for him,	Apérta ha la pórtà chiúnque appórtà.
Where there is a will, there's a way,	A chi vuóle, non máncano módi.
Well begun is half done,	Buón princípio è la metà dell' ópra.

Who does too much often does little,	Spéssu chi tróppo fa, póco fa.
Who knows most believes least,	Chi più sa, ména créde.
Who comes seldom is welcome,	Chi ráro viéne, vién béne.
While there is life, there is hope,	Finchè v'è fiáto, v'è speránza.
Who knows nothing never doubts,	Chi niénte sa, di niénte dúbíta.
What's done can't be undone,	Quel che è fáto non si può disfáre.
What costs little is little valued,	Quéllo che cósta póco, si stíma póco.
Who judges others condemns himself,	Chi áltri giúdica se condánna.

I D I O M S.

Non vále un <i>decca</i> ,	It is not worth a pin.
A bell' <i>agio</i> ,	Leisurely.
Mangiár cárne d' <i>allódola</i> ,	To take pleasure in being praised.
Fáre álto e bássu,	To do as one pleases.
<i>Amíco</i> da bonáccia,	A table friend.
È all' <i>artícólo</i> di mórté,	He is at the point of death.
Dar la <i>báia</i> ,	To laugh at.
Da <i>básto</i> é <i>sélla</i> ,	Fit for any thing.
In un <i>bátter</i> d' <i>ócchio</i> ,	In an instant.
Dirizzáre il <i>becco</i> ágli <i>sparviéri</i> ,	To attempt impossibilities.
Andáre di <i>béne</i> in <i>méglio</i> ,	To grow better and better.
Un uómo da <i>béne</i> ,	A good honest man.
Dir del <i>béne</i> ,	To speak well of a person.
Mi convién <i>bérta</i> ,	I must bear it.
Tenér l' <i>ánima</i> co' <i>dénti</i> ,	To be almost dead.
Dal <i>détto</i> al fáto v'è un <i>grán trátto</i> ,	To say and to do are two different things.
Chi <i>dórme</i> non píglia <i>pésci</i> ,	Idleness begets poverty.
Quésta <i>cósa</i> non m' <i>éntra</i> ,	I do not comprehend this.
Non è <i>érba</i> del vóstro <i>órto</i> ,	This is not of your own making.
Mangiársi l' <i>érba</i> sótto,	To spend what one has.
Asconder l' <i>ámo</i> nell' <i>ésca</i> ,	To deceive one under the color of friendship.
Le <i>cóse</i> sóno in buón <i>éssere</i> ,	Things are in a good way.
<i>Éssere</i> all' <i>estrémo</i> délla <i>víta</i> ,	To be at the point of death.
Stáre all' <i>érta</i> ,	To be upon one's guard.
<i>Ésser</i> di buóna <i>bócca</i> ,	To be a great eater.
Favelláre con le <i>máni</i> ,	To strike.
Non avér <i>fiéle</i> ,	To be good-natured.
Far <i>filáre</i> úno,	To make one do what you please.
Pagár il <i>fió</i> ,	To pay dear for.
Dáre ad úno <i>cárta</i> <i>biánca</i> .	To give one full power.
<i>Fra</i> tre <i>giórni</i> ,	In three days.

Dolérsi di *gamba sána*,
 Dárla a *gámbe*,
 Vincere la *géra*,
 Con bel *gárbo*,
 Fáre la *gátta mórtá*,
 Cóme méglío vi aggráda,
Imbarcársi sénza biscóto,

È *impastáto* di vizj,
 Véndere all' *incénito*,
 Dár l' *incénso* a' mórti,
 Il túo *inchióstro* nó n tigne,
 Mostráre altrú *luccióle* per lanterne,

In *cása súá* v' è il *latte* di gallina,

Uno *máno* *láva* l' *áltra*,
Legársela al dító,
 Tenére in *libra*,
 Dáre in *luce*,
 Veníre *máncó*,
 Uscír del *mánico*,
 Far un *marróné*,
Méttere álla *véla*.
Mírdre con la *códa* dell' *ócchio*,
 Ti farò *mórdere* le *unghie*,
Mutár vérsó,
 Dar l' *última máno*,
 Fuór di *máno*,
 Essere *álla máno*,
 Avére la *máno*,
 Méttre *máno* ad *úna cósa*,
Imbottár nébbia,
 Tésta di *pollástra*,
 Fáre il *bécco* all' *oca*,
Ócchio mío,
 In un *báttér* d' *ócchio*,
 A *quátt'* *ócchi*,
 Va in *buón ora*,
 Far *orecchie* di *mercánte*,
 Tútto'l *móndo* e *paése*,
 Col *témpo* e *cólla páglia* *matúráno*
 le *néspole*,
Stárai ne' *propíi pánni*,
 Cavár le *pénne maéstre*,
 La *vóstra opiníone* non mi *quádra*,
Quésto è il *quáto*,
 Di *quádo* in *quádo*,
 Dár *nólla* *ragnátela*,
 Menár *tútti* a' *rastrelló*,
Réndere l' *ánima*,
Rídere ágli *ángeli*,
 Ha *póco* *sáde* in *zúcca*,

To complain without reason.

To run away.

To carry the prize.

In a civil manner.

To dissemble.

As you think fit.

To undertake a thing without means.

He is very vicious.

To sell by auction.

To make almanacs for the last year.

Your credit is not good.

To make one believe that the moon is made of green cheese.

In his house they always eat of the best.

To help one another.

To owe one a spite.

To keep in suspense.

To publish.

To faint.

To be extravagant.

To make a mistake.

To set sail.

To cast sheeps' eyes.

I'll make you repent it.

To alter the course of one's life.

To finish.

Out of the way.

To be ready.

To have the advantage.

To begin a thing.

To lose time.

Giddy brained.

To finish any work.

My darling.

In an instant.

Face to face.

God speed you.

To give no ear.

One may live everywhere.

Time brings every thing to maturity.

To be contented with what one has.

To take away the best one has.

I am not of your opinion.

This is the point.

Now and then.

To fall into a snare.

To use all alike.

To give up the ghost.

To laugh at nothing.

He has not a great deal of judgment.

I a gallína che cánta è quèlla che ha fatto l'uóvo,	The man who is too earnest in justifying himself is guilty.
Venir la <i>schiuma</i> alla búcca,	To be in a great passion.
Levársi all' álba de' tafáni,	To rise late.
Chi <i>tardi</i> arríva mále allóggia,	Those who come too late must kiss the cook.
<i>Tenére</i> il piéde in dúe stáffe,	To have two strings to one's bow.
<i>Pighár</i> gli uccéllini,	To play the fool.
<i>Uccé</i> da vólle,	A sly man.
<i>Ugnér</i> le máni,	To bribe one with money.
Far venir l'áqua all' <i>ágola</i> ,	To make the mouth water.
Vedére il pel nell' uóvo,	To be clear-sighted.
Dár le <i>véle</i> a' vènti,	To set sail.
A <i>véla</i> e rémo,	With all speed.
<i>Vendémia</i> méntra hái témpo,	Get money while you can.
La candéla è al <i>vérdé</i> ,	The candle is almost out.
La <i>verità</i> sta sémpre a gála,	Truth always prevails at last.
I miéi affári háanno <i>présó</i> buóna piéga,	My affairs are going on successfully.
Náscer <i>vestíto</i> ,	To be born lucky.
<i>Zára</i> a chi tócca,	Let every one care for himself.
Far d'úna lánCIA un zípulo,	To make a little out of a great deal.
Cantáre ad úno la <i>zólfa</i> ,	To chide.

ITALIAN AND ENGLISH VOCABULARY.

Abbaglio, mistake.
accanto, aside.
acqua, water.
addosso, on, upon.
affanno, grief.
affatto, entirely.
affetto, good-will, kindness.

ago, needle.
alba, dawn.
albero, tree.
allora, then.
alloro, laurel.
alma, soul.
almeno, at least.
al par, equal, alike.
altéro, proud.
altro, other.
amarézza, bitterness.
ambo, both.
amicizia, friendship.
amico, friend.
amistade, friendship.
amo, fish-hook.
amore, love.
ancella, waiting-maid.
ancito, panting.
anello, a ring.
anima, soul.
ánimo, courage, mind.
ansanti, panting.
antico, ancient.
aperta, hole, gap.
aquila, eagle.
aratro, plough.
arcano, secret.
ardente, hot, burning.
arena, sand, gravel.
argento, silver.
ascoso, hidden.
aspetto, aspect.
assennato, sensible.
astante, by-stander.
astro, star.
augelletto, small bird.

dura, gale, breeze.
avello, grave, tomb.
avvenenza, comeliness.
avvenire, future.
avvertenza, precaution.
avviso, advice.

Bacio, a kiss.
balena, whale.
ballo, ball.
bambino, child, infant.
bandito, an outlaw.
bellézza, beauty.
bellà, beauty.
benchè, although.
bicchiere, drinking-glass.
bile, anger, passion.
biondo, fair, light.
birbante, vagabond.
bisogno, need, want.
bizzarro, whimsical.
borgo, suburb.
borsa, a purse, bag.
bosco, a wood.
bottéga, shop.
braccio, an arm.
brando, sword.
brézza, cold, breeze.
brina, frost.
bruno, brown, dark.
brutto, ugly.
bugia, a lie.
buoi, oxen.
burrasca, tempest.
burro, butter.

Caccia, hunting.
cagna, dog.
calca, confusion.
calvézza, baldness.
calvo, bald.
calza, stocking.
cambiaculite, broker.
cammino, way, road.
campo, field.

canto, song.
canzone, song.
capanna, cottage.
capelli, pan.
caro, dear.
carne, meat.
carabina, carbine.
carézza, caress.
carnéfica, executioner.
carta, paper.
cascata, cascade.
caso, case.
caténa, chain.
cattedra, cathedral.
cattivo, bad.
cauto, wary, cautious.
cavo, hollow.
céna, supper.
cénere, ashes, cinders.
céppo, stump, log.
céra, wax.
certo, certain, sure.
cetra, cistern.
cervello, brain.
cheto, quiet, still.
chiaro, clear, fair.
chiave, key.
chiarore, brightness, clearness.
china, declivity.
chiodo, nail.
chitarra, guitar.
ciabattino, cobbler.
cibo, food.
cieco, blind.
cielo, sky, heaven.
cima, top, summit.
cinghiale, a wild boar.
ciudadino, citizen.
coda, tail.
cognizione, knowledge.
cognato, brother-in-law.
colazione, breakfast.
colle, hill.
collera, anger.

coltivatōre, farmer.
concorrēza, competition.
contadīno, peasant.
cōnto, account.
contrāda, country.
convāto, banquet, feast.
cōppa, cup.
cortīna, curtain.
costūme, custom, manner.
crūccio, anguish.
cuctīna, kitchen.
culla, cradle.
cuōre, heart.
cupiditgia, covetousness.
cūpo, deep.

Dabbēne, good, honest.
dandāro, money.
delitto, crime.
dēbole, weak.
dētto, word.
dī, day.
difetto, fault.
disgrāzia, misfortune.
dogliā, grief, pain.
dolce, sweet.
dolcēzza, sweetness.
dōno, gift.
donzella, damsel.
dōtto, skilful, learned.
droghière, druggist.
drūto, right, straight.
diolo, grief, pain.

Ebbrezza, drunkenness.
elmo, helmet.
elsa, the hilt of a sword.
entrāmbi, both.
erārio, the treasury.
erba, grass.
erboso, grassy.
erēde, the heir.
erōe, hero.
errānte, wandering.
ērto, steep, ascent.
estāte, summer season.
età, age.
elāde, age.
etēree, ethereal.

Faccia, face.

fālce, scythe.
fāllo, fault.
fāme, hunger.
farfālla, butterfly.
fāla, fairy.
fatica, fatigue.
fato, fate, destiny.
favella, discourse, speech.
fēde, faith.
fēro, iron.
fidmma, flame.
fidnco, side.
fidto, breath.
fico, fig.
fidanza, trust, hope.
figūra, figure, shape.
figliuolo, son.
fiēro, cruel, savage.
fiēvole, feeble, weak.
fiōre, flower.
fiocco, tassel, flake of snow.
fischidāta, whistling.
flōrido, flowery.
folla, crowd.
fōrte, strong.
frettoloso, hasty.
fulgido, bright.
fūmo, smoke.
fūne, a rope.
fuoco, fire.
furibōndo, like a madman.

Gallo, a cock.
gelo, ice.
gelido, frozen.
gēmīto, groan.
gemebōndo, groaning.
gēnere, gender, kind.
genitōre, father.
gēnte, people.
ginocchio, a knee.
giāja, joy, a jewel.
giorno, day.
giōvane, young.
gioventù, youth.
giūhilo, rejoicing.
giubilante, merry-making.
giudizio, judgment.
giurāmēto, oath.

giustīzia, justice.
gōbbo, hunch-backed.
gola, the throat.
gōla, cheek.
gradasso, a boaster.
gragnuola, hail.
grasso, fat.
grato, grate, an iron gate.
grido, cry.
grifagno, rapacious.
gudi, woe.
guancia, cheek.
guardo, look, sight.
guasto, spoil, havoc.
guerriero, warrior.
guiderdōne, reward.

Ignoto, unknown.
imbandigione, setting of dishes on the table at a feast.
ingānno, deceit, fraud.
indovina, fortune-teller.
ingegno, wit, art, skill.
intorno, about.
inverno, winter.
invidia, envy.

Là, there.
labbro, lip.
lacrima, a tear.
ladro, thief.
laggiù, below.
larva, ghost.
lato, side.
lavōro, work.
legge, law.
legīme, pulse.
lento, slow.
lettore, reader.
lēve, light.
libbra, pound.
lido, bank, shore.
lieto, merry, cheerful.
liève, lightly.
lingua, tongue, language.
līte, strife.
lōgoro, worn out.
lōrdo, dirty.
lucēte, shining.
lūme, light.

lúngo, long.
luógo, place.
lusinghiéro, flattering.
lustro, lustre.

Macilénte, thin.
magia, magic.
maglia, mail, armor, a net.

magro, lean.
mále, ill.
malattía, sickness.

malóre, ill.

malóra, ruin.

mánio, cloak.

máre, sea.

marito, husband.

mariuolo, a cheat.

mascélla, jaw-bone.

masnáde, a crowd of soldiers.

méno, less.

ménie, mind.

ménsa, table.

ménire, whilst.

mercanzia, goods.

merlétti, lace.

meschinello, poor.

mestizia, melancholy.

mésto, sad.

méta, moiety.

mezzo, middle, midst.

miigliáa, thousands.

minéstra, soup.

miséria, misery.

módo, manner.

móglie, wife.

mólle, tender.

monéta, money.

móndo, world.

mórso, bit.

montáña, mountain.

mórté, death.

móto, motion.

motteggiatore, a jester.

mulino, wind-mill.

Náno, a dwarf.

náso, nose.

natále, nativity.

náto, son, child.

náve, ship.

ne, of it, of them.

nebbia, mist, fog.
nemico, enemy.
negutzia, wickedness.

néve, snow.

niénie, nothing.

noja, weariness.

noce, walnut-tree.

notte, night.

nozze, marriage.

núbe, cloud.

núvola, cloud.

Occulto, hidden.

olézzo, odor.

oltre, besides.

ómbra, shadow.

ónda, wave.

óra, an hour, now, at present.

orgoglio, haughtiness.

ordine, order.

oriente, east.

órma, track, trace.

oriuolo, watch.

oro, gold.

órso, bear.

oscúro, obscure, dark.

óso, bone.

ostello, tavern.

Páce, peace.

paése, country.

palágio, palace.

pálma, palm.

palúde, marsh.

pática, bench.

paragóne, comparison.

parére, opinion.

pári, equally.

paróla, word.

parróco, pastor.

pásco, pasture.

pásqua, easter, pass-over.

passéggio, a walk.

pásto, food.

pátto, bargain.

pazzia, folly.

pázzo, mad.

péggio, worse.

péna, punishment.

pendó, painful.

pensiéro, thought.

péntola, pot.
perchè, why, because.

pericolo, danger.

perénne, perennial.

péscó, fish.

pésimo, worst.

pétto, breast.

pézzo, piece.

pío, pious.

pidno, plain.

piánto, a tear.

pidzza, square.

piccino, little one.

pietra, stone.

pigióne, house-rent.

pioggia, rain.

pitóre, painter.

piúma, down, feathers.

póco, little.

podágra, the gout.

podére, farm, power.

podestá, power, domination.

póggio, hill.

pói, then.

poichè, since.

pólvere, dust.

pomeridiane, post-meridian.

pórco, hog.

pórpora, purple.

portaménto, carriage.

poténza, power.

potére, power.

poltróne, poltroon.

pózso, well.

práto, meadow.

prédica, sermon.

prémio, recompense.

premúra, importance.

presciúto, ham.

préssó, near.

prénce, prince.

primavéra, spring.

progéto, project.

prodézza, prowess, valor.

próprio, proper.

pugnáde, poniard.

púre, yet.

Quà, here.

quaggiù, down here.

qualche, some.

qualunque, whoever.
quarésima, lent.
quasi, almost.
quassù, here above.

Rado, rare, scarce.
raggio, beam, ray.
ragione, reason, faculty.
ramo, branch.
rame, copper.
re, king.
redme, kingdom.
redina, rein of a bridle.
regalo, present, gift.
regina, queen.
regola, rule, regimen.
ricchezza, riches.
ridente, smiling.
rimembranza, remembrance.
rio, crook, wicked.
ripieno, full.
riso, laughter.
ritratto, portrait.
riva, shore.
rozzo, rough.
romita, hermitess.
rugiada, dew.
ruggine, rust.

Saggio, sage, wise.
sala, a hall.
salsame, sausage.
salice, willow-tree.
sanguè, blood.
sappiente, learned.
sasso, stone.
scale, stairs.
scapolo, not married.
scarpa, a shoe.
scarso, rare.
scempio, simple.
scherno, raillery.
schiaffo, a box or cuff on the ear.
schiera, a troop.
sconfitta, defeat.
scoperta, discovery.
scudo, a shield.
sciuro, dark.
sdégno, anger.
sè, himself, herself.
secolo, a century.

secco, dry.
séga, saw.
ségno, sign.
segreto, secret.
selva, wood.
sembianze, face, look.
sempre, always.
senno, judgment.
senso, sense.
sentiero, path.
seta, silk.
simile, equal.
sito, situation, seat.
scave, sweet, agreeable.
sogno, a dream.
solito, accustomed.
sommo, top, height.
sonno, sleep.
sorcio, a mouse.
sorriso, smile.
sorte, destiny.
sospiro, a sigh.
sotto, under.
spada, a sword.
spasso, amusement.
specia, sort.
speme, hope.
speranza, hope.
spesso, often.
spina, a thorn.
spoglia, clothes.
sponda, shore.
sporco, dirty.
squallore, paleness.
stanchèzza, weariness.
stella, star.
stivale, boot.
strepito, noise.
strega, witch.
subito, quick.
succo, juice, sap.
sudlo, earth, ground.
suono, sound, noise.

Tale, such, like.
tarde, late.
tazza, a cup.
tedesco, a German.
tema, fear.
ténebre, darkness.
terra, earth.
tèsta, the head.
toro, bull.

tortora, a turtle-dove.
tosto, quick.
tra, between.
trece, tress of hair.
tribolo, sorrow, a thistle.
trono, throne.
tutto, all.

Uccello, bird.
uffizio, office.
uomini, men.
usce, passage.

Vacca, cow.
vago, fine, handsome.
vampo, lightning.
vano, vain, empty.
vaso, vessel, pot.
vecchio, an old man.
vece, instead.
velo, veil.
veltro, a grayhound.
vento, wind.
ventura, fortune, luck.
vergogna, shame.
verno, winter.
vero, truth.
verone, gallery.
vestito, clothes.
vezzo, pastime, pleasure.
via, way, road.
vicino, near.
villaggio, village.
viltà, cowardice.
vinte, vanquished, persuaded.
vista, sight.
viso, face.
vita, life.
vittoria, victory.
vivanda, victuals.
voglia, mind, desire.
volo, flight.
volpe, fox.
volpino, cunning.
volta, turn, revolution.
volto, face.

Zingara, gypsy.
zimbello, allurement.
zitto, hush, silence.
zolla, clod, lump.
zoppo, lame.

ENGLISH AND ITALIAN VOCABULARY.

Accident, *accidente*.
acquaintance, *conoscenza*.

act (action), *atto*.
admirable, *ammirabile*.
advantage, *vantaggio*.
adversity, *avversità*.
advocate, *avvocato*.
age, *età, secolo*.
ago, a while ago, long ago, *qualche tempo fa, molto tempo fa*.

agreeable, *piacevole*.
almighty, *onnipotente*.
aloud, *forte*.
although, *benchè*.
always, *sempre*.
ambition, *ambizione*.
ancient, *anziano*.
anger, *sdegno*.
answer, *risposta*.
appearance, *apparenza, faccia*.

apple, *pomo or mela*.
architect, *architetto*.
army, *esercito*.
art, *arte*.
assiduous, *assiduo*.
astonishment, *stupore*.
auditors, *ascoltatori*.
author, *autore*.
away, *via*.

Back, *dorso*.
baker, *fornaio*.
baldness, *calvizienza*.
balloon, *pallone*.
banker, *banchiere*.
bargain, *contratto*.
base, *vile*.
battle, *battaglia*.
beard, *barba*.
beautiful, *bello*.
beauty, *bella*.
because, *perchè*.

bed, *letto*.
beggar, *mendicante*.
behind, *per di dietro*.
behold, *ecco*.
bell, *campagna*.
benefit, *beneficio*.
better, *migliore*.
birth, *natività*.
bishop, *vescovo*.
black, *nero*.
body, *corpo*.
bold, *ardito*.
bouquet, *mazzo di fiori*.
breakfast, *colazione*.
broth, *brodo*.
burst (of laughter), *scoppie delle risa*.
business, *affare*.

Cabbage, *cavolo*.
cabinet-maker, *ebanista*.
calm, *calma*.
candle, *candela*.
caricature, *caricatura*.
carriage, *carrizsa*.
cause, *causa*.
certainly, *certo*.
chance, *ventura*.
change, *mutazione*.
charming, *affascinante*.
chimney, *cammino*.
chair, *sedia*.
character, *carattere*.
charitable, *caritatevole*.
child, *fanciullo*.
chin, *mento*.
circle, *circolo*.
civil, *civile*.
clear, *chiaro*.
clever, *abile*.
climate, *clima*.
cloak, *mantello*.
coast, *costa*.
coat, *vestito*.
conducive, *profittabile*.

confessor, *confessore*.
consequence, *conseguenza*.
contrary, *contrario*.
conquest, *conquista*.
copper, *rame*.
correct, *corretto*.
country, *paese or patria*.
coward, *poltrone*.
crazy, *pazzo*.
crime, *delitto*.
crowd, *tirba*.
cruel, *crudèle*.
cup, *coppa, tazza*.
cupidity, *cupidità*.
custom, *costume*.

Dangerous, *pericolosa*.
day, *giorno*.
debt, *debito*.
decay, *declinazione*.
decent, *decente*.
defeat, *sconfitta*.
defiance, *disfida*.
desire, *desiderio*.
despite, *dispetto*.
despotic, *dispotico*.
difference, *differenza*.
difficult, *difficile*.
discovery, *scoperta*.
disease, *malattia*.
distance, *distanza*.
doctor, *dottore*.
dress, *gonna*.
dry, *secco*.

Early, *mattutino*.
eclipse, *eclissi*.
effect, *effetto*.
eloquence, *eloquenza*.
employment, *impiego*.
empire, *impero*.
end, *fine*.
endurance, *sofferenza*.
enemy, *nemico*.

ensuing, *sequente*.
enterprise, *intrapresa*.
entirely, *interamente*.
envy, *invidia*.
eternal, *eterno*.
evidently, *palpabilmente*.
ever, *sempre, tuttavia*.
executioner, *carnefice*.
eye, *occhio*.
eyebrows, *ciglia*.
eyelids, *palpebre*.

Face, *faccia*.
false, *falso*.
falsehood, *menzogna*.
fancy, *fantasia*.
farmer, *fattore*.
fat, *grasso*.
fault, *falla*.
favor, *favore*.
fear, *timore*.
feather, *piuma*.
feature, *fattezza*.
fellow, *uguale, compagno*.
fellow-citizen, *concittadino*.

few, *poco*.
fine, *fino*.
finger, *dito*.
fire, *fuoco*.
firebrand, *tizzone*.
fleet, *flotta*.
flock, *gregge*.
flower, *fiore*.
fog, *nebbia*.
tool, *matto*.
forehead, *fronte*.
foreigner, *forestiero*.
fork, *forca*.
fox, *volpe*.
fruit, *frutto*.
fury, *furia*.

General, *generale*.
genius, *genio*.
gentle, *gentile*.
gentleman, *gentiluomo*.
girl, *fanciulla*.
glass, *vetro*.
glory, *gloria*.
gloves, *guanti*.
goodness, *bontà*.
grandchild, *nipotino*.

grandfather, *two or none*.
grandmother, *two or none*.
grain, *grano*.
grateful, *grato*.
grief, *dolore*.
grocer, *droghiere, bottegaio*.
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EXERCISES

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AND OTHER GRAMMARS.



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EXERCISES FOR TRANSLATION.

EXERCISE I.

The Article.

THE father and mother. The uncle and his son. The brother has the pens. I have the books. Who has the house? What has he? He has the wine. She has not the book. The servant has the apples. What has the shoemaker? The shoemaker has the shoes. Hast thou the penknife? Which seal has she? Who has the peach? I have not the peach. I have the bread and the meat. He has the herbs. The man has a fig. The scholar has a book. Thou hast a pear. Have I a mirror? Who has a house? Has he a memory? She has a guide. The tailor has money. What has the domestic? The domestic has the linen. Who has a friend? My uncle has a friend. The mistress has no time.

1. There are seven primitive colors,—red, orange, yellow, green, blue, indigo, and violet. 2. See the churches, the palaces, the amphitheatres, and the arches, which have outlived so many generations of men! 3. Annina looked at her weeping sister, at her dear old father, and then expired. 4. Vasco di Gama presented to the King of Malabar the gifts, and the letters written, one in Arabic, and the other in Portuguese. 5. The ant is the emblem of industry. 6. Exercise and temperance strengthen the constitution. 7. Iron and steel are more useful than gold and silver. 8. Secrecy is the key of prudence. 9. Avarice is despicable. 10. The end crowns the work. 11. Walking

increases the appetite. 12. The gentle answer appeases anger. 13. Errors and wickednesses draw ridicule upon us. 14. Nations ought to love peace, and avoid war. 15. Employ your time well; cultivate your mind; love order. 16. Reading forms the heart, and enlightens the mind. 17. Health is the first condition of a happy life. 18. Gratitude produces all the other virtues. 19. At the age of eighteen, Romulus laid the foundation of a city which gave laws to the world.

EXERCISE II.

Union of the Articles and Prepositions.

The gardens of the brother. We are in the room. The knife is upon the table. The friends are in the garden. I have the handkerchiefs in my pocket. You are his friend. The voice of the man. The shoes are in the room. The wine is upon the table. I am not in the house. They are not in the city. The girl has no spectacles. She has no gold. Who is in the street? Has he the neighbor's book (the book of the neighbor)? Who has the father's stick? Is she in the house? No; she is in the garden, under a tree. Has the tailor my brother's horse? Who has your mother's pocket-handkerchief? •I have it in the pocket of my coat. Is the key in the door, or under the table? The man has bread and wine for his dinner. In the streets of the city. He has the roses from his friend. He writes with a pen.

1. Give me some bread, wine, butter, cheese, boiled meat, mutton, veal, pie, mustard, and salt. 2. The power of speech is a faculty peculiar to man. 3. The bird is known by his song. 4. Flowers are the ornament of gardens. 5. Riches are often the tariff of esteem. 6. They say that our honor is in the opinion of others. 7. The eyes are the mirror of the soul. 8. The value of things is founded upon wants. 9. Climate influences the character of men. 10. We prove gold and silver with the touchstone, and the heart of men with gold and silver. 11. The

law of necessity is always the first law. 12. The miser allows himself to die of hunger in the lap of plenty. 13. Poverty and misfortune bring about equality. 14. Best is the enemy of good. 15. Fortune has the first place in the things of the world. 16. Abundance of words is not always an (the) indication of the perfection of language. 17. History is the picture of times and of men. 18. The lamb and the dove are the emblems of meekness and humility. 19. True merit is always accompanied by modesty. 20. Clouds and fogs are formed by the vapors which come out of the earth. 21. He who opens his heart to ambition shuts it to repose. 22. The wise man prefers the useful to the agreeable, and the necessary to the useful. 23. Poverty and ignorance are the followers of negligence and sloth. 24. The road from virtue to vice is much shorter than from vice to virtue. 25. Health is the daughter of exercise and temperance. 26. A salutation, a word of love to the unhappy, is a great kindness.

EXERCISE III.

The Noun.

My brother is a dentist. Your father is my neighbor. My mother is your neighbor. We have a horse and a mare. They have a peach-tree and an apple-tree in their garden. This woman has flowers in her garden. Have you seen the king? Is the soup cold? This is a hare. Is study a pleasure? They have seen the Pope of Rome. I have an apple in my hand. Have you a fig and an orange? Give some fruit to my brother. The man has a cow and an ox. Iron is a metal. Silver is also a metal. We are in the path. My uncle has a crane. Is this your daughter? Am I your friend (f)? Who is a philosopher? Is your neighbor poor or rich? Who has gold? This man has gold; but he has no heart. The cathedral of this city is rich; but the people are poor. I am a neighbor to a poor woman. The frog is in the hedge. In the morning. The basket of fruit is on the table. Eggs are good for breakfast.

Give me some bread and butter with my good eggs. My brother has a basket of good fruit. The cat is in the yard. Is the meat in the kitchen? The child has a dove. This woman has some currants.

1. Paper, pencils, inkstand, ink, sponge, chalk, sand, &c., are used in school. 2. The bench, chair, desk, table, arm-chair, and sofa, are articles of furniture. 3. Among instruments, we have the hammer, the awl, the axe, the mallet, the saw, the needle, the file, and the screw. 4. For table-ware, there are the table-cloth, the napkin, the plate, the salt-cellar, the porringer, the knife, the fork, the fruit-dish, basket, &c. 5. The mason, the builder, the tailor, the shoemaker, the weaver, the baker, the carpenter, the farrier, the wheelwright, the barber, the butcher, the hatter, are all artisans. 6. Affected behavior is the mask of ignorance. 7. We should never judge of the good or bad character of persons by the expression of their face. 8. The only rose without thorns is the Alpine rose. 9. Tobacco is an American plant. 10. A good conscience is a good pillow. 11. The moth which flies about the lamp finally burns his wings. 12. We obtain love and friendship by modesty and humility. 13. The eye delights in the verdure of the earth and the beauty of the sky. 14. In that valley, I saw a little village, an old castle in ruins, and a convent.

EXERCISE. IV.

The Plural of Nouns and Adjectives.

The good sisters. Celebrated men. Gray coats. The men are good, and the women are good. The girl has handsome hands. My shoes are narrow. The kings are in the city. You are not unhappy. The tailor has a pair of boots. Her sleeves are narrow. This baker has good bread. Give me some of his bread and cheese. Is the king in his palace. I have a cow and two oxen. The physicians are in a hotel. We have asparagus upon the table. I have seen mice upon the table.

She has rings on her fingers. Give me two bushels of oranges. Who has two wives? The Romans have good oxen. We have good horses and cows. Children are not fools. Your sisters have no sweetmeats for supper. I have seen the bones and the claws of the crane. Has your sister seen the beautiful houses of the rich ladies? No; but she has seen their beautiful lakes and woods.

1. The merchants sell tea and chocolate. 2. The shoemaker makes boots and shoes. 3. There are many ancient temples in Italy. 4. The scholars have neither ink, writing-paper, nor pens. 5. The stone urns in the garden came from Naples. 6. I have sent a dozen handkerchiefs to the washerwoman. 7. The tailor makes cloaks and overcoats. 8. Oxen and horses are useful animals. 9. There are birds upon the flowers and upon the trees. 10. The strangers have bought coats. 11. There are diamonds, pearls, emeralds, and other precious stones. 12. The streets of B. are narrow. 13. The country bakers are not friends of the city bakers. 14. All workmen and workwomen are employed at this season. 15. God is the father of man, and the preserver of all creatures. 16. The inhabitants of Gadara honored poverty with a peculiar worship; they considered it as the mother of industry and the arts. 17. The man who does not see good in others is not good himself. 18. Misers resemble the horses who carry wine and drink water, and the asses who carry gold and eat thistles. 19. The rivers of Nigrizia and Guinea do not flow through plains and valleys, but rush from cataract to cataract. 20. It has been said, that a fine city without monuments is like a beautiful woman without a soul. 21. Ribbons, flowers, and lights make incredible metamorphosis. 22. The variety of trees and precious shrubs of landscape gardening were things unknown to the ancients. 23. The verdant, rich, and luxurious plains which are found in Piedmont are the best-cultivated lands of all Europe. 24. The order and beauty of the world are manifest proofs of the existence of a Supreme Being. 25. We know good fountains in dry

weather, and friends in adversity. 26. The grass grows to the height of twelve feet in the vast plains of Africa; and, under this gigantic grass, wander panthers, lions, and the enormous reptile boa. 27. When Orpheus was playing on the lyre, tigers, bears, and lions came to fawn upon him and lick his feet. 28. The muses were goddesses of science and art. 29. Men kill oxen, sheep, deer, and even birds and fish, to feed upon them.

EXERCISE. V.

Cases of Nouns.

I have no good letter-paper. I wish to write letters to Paris. Have you a pocket-dictionary? Is it not time to dine? Give me the silver spoons. My brother has a cask of good wine. The children are in the yard. Have you not seen the flowers on the walls? Here are your father's books. We see with our eyes, and hear with our ears. The cows are in the water. The eggs are in the nests of the birds. My father has a saddle-horse and two hunting-dogs. Have you my brother's pens? Who gave me this book? Have you seen the gunpowder? Have you dined to-day? Yes; I have dined with some relations. What have you for breakfast? I have bread alone for breakfast. What does he sell? He sells tobacco and gunpowder. Let us go to buy some ink. Send Luigi to the post. Whose hat is this? It is not my friend's hat. To whom do you write? Write to your sister. I write to my friends. Whom do you see? I see some girls in the street. Have you money? No; but I have good friends. Is this a hunting-dog?

1. In the city, there are tailors and tailoresses, men-shoemakers and women-shoemakers. 2. The sun shines by day, and the moon by night. 3. No one is sheltered from calumny. 4. The language of a modest man gives lustre to truth. 5. A babbler is troublesome to society. 6. A foolish man doubts nothing. 7. Abundance of riches do not make us happy. 8. Adonis was a youth of extreme beauty. 9. Hope leads us by an agreeable

road to the end of life. 10. The goods which the merchant consigned to his sons have arrived. 11. The soldiers have come from Georgia. 12. The rules of this Grammar are easy. 13. Patriarchs are monarchs of the Church. 14. Mr. A. has received the catalogues from the library. 15. Success is for him who seizes upon it. 16. Fanaticism is, to superstition, what excitement is to fever; what rage is to anger. 17. Woe to the man whose only ambition is to please mean men! 18. The religious fanaticism of the Puritans was the promoter and the support of the revolution in England.

EXERCISE VI AND VII.

Pronouns.

Who are you? I am your friend. What do you wish of me? Have you money? I have need of money. He has written a letter. What have you said to me? A daughter is born to him. Does it rain? No; it snows. They are with her in my father's house. Tell him and her that I love them. I wrote a letter to her. They are writing to you. I shall go to the post myself. Do you think of me? I think of you. Give me a good stick. Think no more of them. What has he said to you of them? Let him do it. I do not wish to do as you do. Who is there? It is I. It is he. He speaks of us. I give you this ring because I love you. Will you send this letter to him? He loves his friend. I love you, and you love me. I will go with you. She speaks of you. Think no more of him. Go with them. I wish to see you. She can speak to him of it. Do not ask it of her. Behold him. Behold her. Behold us. He gives it to us. We lend them to you. He will give the flowers to her. I will give them to him. She does not deny it. Give it to her. She gives it to her neighbor. I do not wish to see them. Tell them so (it).

1. Sílvio Pellico says, "We read, or meditate in silence, a great part of the day." 2. "I wrote the tragedy of 'Leoniero da

Dertona,' and many other things." 3. "From my heart, I pardon my enemies." 4. "Although Mr. M. was in a deplorable state, he sang, he conversed, and did every thing to conceal a part of his sufferings from me." 5. If you do not embrace fortune when she presents herself, you may hope for her in vain when she has turned her shoulders upon you. 6. Do not disturb opinions which render a man happy, unless you can give him better ones. 7. If we wish to know what any one says of us when we are absent, let us only observe what they say of others in our presence. 8. Some one asked Diogenes what was the best method of vindicating himself from his enemy. "You will succeed," said Diogenes, "by showing yourself an honest man." 9. A vagabond dog went into a forest, and, finding a lion, he said to him, "You go wandering through the woods; you suffer from hunger and the inclemencies of the season. See me: I live, and enjoy much, without any trouble. Does my life please you? Will you come with me? You know it will be for your good." The proud and generous lion answered, "You eat; you are sheltered; you take pleasure, and have no trouble, it is true: but you are a servant, and I am free, and will never serve upon any terms." 10. It is not the abundance of riches we possess which can make us happy, but the use we make of them. 11. Behold! it is Rome which presents herself to your view; it is Rome, the eternal city, the city of wonders. 12. Misfortunes shake hands; they seldom come alone. 13. The joys of friendship make us almost forget our misfortunes. 14. The prisoner said to the chief keeper, "What is your name?" To which he answered, "Fortune, sir, made fun of me, giving me the name of a great man. My name is Schiller." 15. All the most amiable gifts of mind and heart are united in Raphael to render him dear to me. 16. Every one complains of his memory, and no one of his judgment. 17. The soul of Bice was worthy of the heaven which now possesses it; and her example sustains me in the fear which often oppresses me since her death. 18. I heard Ellen praying; and, kneeling down without interrupting her, I

followed her words, with my eyes filled with tears. 19. A bad poet had a satire printed against Benedict XIV. The pontiff examined, corrected, and returned it to the author; informing him, that it would sell better thus corrected. 20. Great men recognize, fraternize, and embrace each other, through the lapse of ages. 21. A crow dressed himself with the fallen feathers of a peacock, and, despising his companions, went among the peacocks, who, recognizing him, stripped him of his false plumes, and drove him away. Then he returned in confusion to his companions, seeking to unite with them again; but they made fun of and refused to receive him. Let the misfortune of the crow be a lesson to us.

EXERCISE VIII.

Adjectives.

The honest man. The diligent scholar. A sweet apple. Good books. Are you idle? She is generous. They are obedient. We are merry. Who are weak? He is not strong. I am tired. Life is short. Who is ready? That boy is a good scholar. The little girl has a new dress. We are poor. Mrs. S. is modest and amiable. Your friend (f) is generous. I am not strong. Give him half a bottle of good wine. Have you seen the beautiful flowers in the king's garden? Those strangers are not innocent of the great crime. We are in a small house. There are beautiful trees in this garden. That lady has fine eyes. I have many apples and few pears. Have you many friends? Is he deaf, or is he dumb? My dog is faithful. The poor woman was lame. Your coat is not blue; it is black. Her hat is white, and mine is yellow. That girl is not ill; she is obstinate and ungrateful. Who is that proud young man? The lady is very polite. The streets of Boston are not large. What useless work! Is she inquisitive? This writing-paper is not good. They are imprudent. The men who are in that large white house are honest and wise.

1. Milton's "Paradise Lost" is a fine poem. 2. The Queen of England is a kind lady; she loves the good and industrious. 3. The German lady is very generous; she always thinks of the poor, and takes care of many orphans. 4. There are large forests in France and Germany. 5. A constant, sincere, and disinterested friend is rare. 6. The short dress, the close black-velvet waist, and the coarse red handkerchief which partly covered her face, clearly showed her to be an Alpine girl (to have come from the Alps). 7. Doctor S. had great love for justice, great tolerance, great faith in human virtue and in the help of Providence, and a vivid sentiment of the beautiful in art. 8. All social posts can be occupied by honest men. 9. The moral and political vicissitudes of nations transform a people of heroes into a horde of slaves. 10. Why are there upon the earth so much beauty and so many imperfections? why, in man, so much grandeur and so much misery? 11. Aosta, a Roman city, is full of beautiful ruins of the time of Augustus. 12. Columbus said, "My thoughts are such as please few (persons): they are, as I think, wise, certain, reasonable, meditative; but yet, to most men, they would appear vain, foolish, adventurous, and frivolous." 13. I love Torino: I love its beautiful squares, its large and clean streets; and I love, more than all, its slow, but industrious, silent, and progressive life. 14. Crescenzo, of illustrious birth and fine person, was rich, and brave in arms. 15. The Dutch are generally a patient, laborious, neat, sober, frugal, and industrious people. 16. Death spares neither rich nor poor. 17. The diligent hand conquers want; and prosperity and success accompany the industrious. 18. The tongue is a little member; but it says great things. 19. A mild, polite, and affable person is esteemed by everybody.

EXERCISE IX.

Adjectives in the Comparative.

Charles is more inquisitive than his sister. Maria is handsomer than her mother. These pears are sweet; but the plums are sweeter. The dog is more faithful than the cat. We are more tired than unhappy. He is happier than his brothers. You are more wicked than I. He is as dexterous as generous. You are happy; but we are happier. Mr. L. is richer than his neighbor. In summer the days are longer than in winter. Gold is more valuable than silver. The girls are more discreet than the boys. Raffaello is handsomer than his brothers. Her cheeks are red as roses. White as milk.

1. The richer man is, the more avaricious he is. 2. The more Napoleon conquered, the more he wished to conquer. 3. The term of life is short; that of beauty is still shorter. 4. The stork has a longer neck than the goose. 5. In summer the days are longer than they are in winter. 6. Brass is more useful than lead. 7. The General was less successful than skilful. 8. Charles fell into an indifference, which was worse than doubt. 9. There is more true glory in forgiveness than in revenge. 10. Antonio was perhaps as great a man as Augustus; but he was less fortunate. 11. The Savoyards have more active blood than we have: they have more of the impetuous temper of the French; we, more of the blessed "far niente" of the Italians. 12. Nothing is so contagious as example. 13. Generally, the more populous a country, the richer it is. 14. Few people have a more celebrated, and, at the same time, a more miserable country. 15. It is in thy own power, O man! to be less unhappy. Arm thyself with firmness against present ills, and forget the happier days which are passed. 16. Women produce much stronger sentiments in the heart of man by their wit than by their beauty. 17. A philosopher said, that it was better to consult women than learned men in doubts concerning language;

because the latter do not speak so well or so easily as the former, who study less. 18. There are as many kinds of hypocrisy as there are of virtue. 19. Alphonso, King of Spain, said, "I am more afraid of the tears of my people, than the strength of my enemies."

EXERCISE X.

Adjectives: their Superlatives.

How do you feel to-day? I feel very well; I have no pain in my head; I am very strong. They have little bread, and less meat. Your house is convenient, ours is more so; but that of Mrs. S. is the most convenient of all. That is the finest tree in the country. We have the best water in town. Your well is the deepest I ever saw. Her hat is more fashionable than handsome, and very large. It is better to have too much than too little. Maria is more industrious than Sara; she is the most industrious person in the house.

1. The Campidoglio was the most celebrated edifice of Rome.
2. Nestor was the oldest and the wisest of all the Greeks who were at the siege of Troy.
3. It is a most bitter thing to be forever separated from our friends.
4. There are very valiant men upon the American battle-field.
5. Princes are often more unhappy than the greatest part of their subjects.
6. Self-love is the most cunning of all flatterers.
7. The most pernicious of all sins is calumny: it very often ruins the reputation of the most honest people, makes discord among the most intimate friends; in fact, it is the most abominable sin in the world.
8. The most agreeable quality that a man can have, is to be civil and courteous.
9. He who is difficult in selecting, often chooses the worst.
10. A philosopher says, that the grandest object in the world is a good man struggling against adversity.
11. Intemperance and idleness are our most dangerous enemies.
12. It is said that there was a very happy and a very rare exuberance of loyalty in C. Balbo, which commanded love and respect.
13. "The Life of Dante" is a work about which history and literature

dispute, as to which shall enumerate it among the best in their respective categories. 14. Naples and Florence are among the most ancient and most beautiful cities. 15. We call that medium distance, which holds the middle place between the longest and the shortest. 16. The most noted States are not those which possess the most fertile country, but those which give themselves up with the greatest activity to arts and trade. 17. The discovery by Columbus was the fruit of a most vivid intellect, exalted by a very warm imagination, and sustained by an iron and indomitable nature. 18. Fidelity, which comprehends in itself almost all virtues, has no merit, is almost no virtue, when it can be inculcated by fear; but it is one of the sublimest virtues when it is inspired by love.

EXERCISE XI.

Numerals.

My sister has five books, and I have but two. Your brother has a new cane. The farmer has 54 apple and 10 pear-trees in his little orchard. I have two horses, three cows, one dog, and 50 hens. There are four weeks in a month. February has 28 days. A year has 12 months, 52 weeks, or 365 days. He is 25 years old; he was born in the year 1840. Is your father 60 years old? No, he was born in 1810. I have bought three bottles of wine, and six bottles of cider. Give me 22 rolls for 20 cents. In Boston there are 104 churches, 19,500 houses, and nearly 185,000 inhabitants. How much is 5 times 25? 9 times 72? 40 and 50 make 90. 65 and 70 make 135. We sailed for Europe on 1st of June, 1820, and returned Oct. 17, 1827. The first day of the week. The third month of the year. We have had sixteen bottles of wine, and this is the seventeenth. My son is three years and a half old. Lula is the third in her class. Give me five different kinds of fruit. We are in the nineteenth century. This is the sixth bird I have seen to-day. He has spent three dollars and three-quarters for trifles. Tell

us what o'clock it is. It is a quarter past five, and almost time for supper. Fifteen gentlemen and ten ladies. Twenty boys and three girls. Twenty-one dollars and seventy-five cents. The poor old woman said she was eighty-one years old.

1. In our times, it is not rare to see decrepit people of twenty-five years. 2. Caesar conquered more than eight hundred cities in less than ten years. 3. Sophocles and Euripides, two famous tragedians, were both Athenians. 4. The exhibition which Titus gave to the Roman people, at one time, cost him eighty millions. 5. Lewis Fourteenth was said to be one of the greatest kings in the world. 6. Where do we see men of the stamp of those depicted by Dante in the fifteenth and sixteenth canto of his Paradise? 7. Herodotus relates of the ancient Persians, that, from the age of five years to twenty, they taught their children only three things, — to manage a horse, to use the bow, and to tell the truth. 8. About the year one thousand, St. Bernard, a Savoyard, founded the useful and famous monastery on one of the highest summits of the Alps, which still flourishes. 9. A foolish young man asked an old lady how old she was. "I do not know exactly," she replied; "but I have always heard, that an ass is older at twenty years than a woman at seventy." 10. Masinissa, King of Numidia, died at the age of ninety-seven years, leaving forty-four children; he had been an ally of Rome nearly seventy years. 11. Hospitality is one of the first duties of man. 12. The Venetians imposed a singular tribute upon the Patriarch of Aquila, in the year one thousand one hundred and seventy-three: every year, on Shrove-Tuesday, he was obliged to send a bull and a dozen pigs to Venice; they represented the Patriarch and his twelve canons. They were led through the city in pomp, and then killed. 13. Henry Dandolo, whose eyes had been put out by order of the Emperor Manuel Comnene, was, however, elected Doge of Venice, in the year one thousand one hundred ninety-two, at the age of eighty-four years. Soon after, he took command of the Venetian fleet of five hundred vessels, and succeeded in taking possession of Constantinople in

the year one thousand two hundred and four. After this conquest, he added to his other titles that of Lord of the Fourth and Eighth of the Roman Empire. 14. The activity of the Savoyards is shown by two classes; for it not only sends street-sweeps and servants into France, but soldiers also, fifteen or eighteen Savoyard generals having been in the French army. 15. Count Cæsar Balbo expired on the evening of the third of June, one thousand eight hundred fifty-three, after a few days of acute suffering.

EXERCISE XII.

Relative Pronouns.

Who are you? What is that? Which is it? What have you for me? To whom did you give the chocolate? Whose coat is that? What does he say? Whose children are they? Which of these oranges is the sweetest? A man eats what he likes. He will give this book to her whom he likes best. The shoes which you bought are not good. Which flowers are the handsomest? Of whom have you bought this linen? What have you given for it? To whom does she write? For what do you study? What is good for you? What have you seen? That is the lady of whom I spoke. He who is rich is not always happy. Upon what does he live? What a beautiful tree! What beautiful flowers! He who is speaking is the teacher. The lady for whom she works has much business. Which of these two pears do you wish? What is the (f) domestic doing? Who is going with you? The boy whom you have seen with me. Whose horse is that? It is mine, which I bought of your father's friend. What is the use of appetite without food? That of which you think the least is to amuse yourself.

1. Cleopatra wore two pearls in her ears, each of which cost more than a million. 2. Tell me whose company you keep, and I will tell you who you are. 3. There are faces in which the character of goodness is well expressed. 4. He who acts conscientiously may err; but he is pure in the sight of God. 5. What

is learned in youth is easily impressed upon the mind. 6. Happy are those who can content themselves with the necessities of life. 7. He who does not love his brother does not deserve to live. 8. Modesty is to merit what a gauze veil is to beauty: it diminishes its splendor, but augments its value. 9. That which is most delicate in a work is lost by translating it into another language. 10. There is a certain art in conversation which gives grace to the simplest thing. 11. Contact with other men is necessary for him who has to write history. 12. The cocoa-nut-tree is of medium size; the leaves of which fall and shoot forth alternately, so that it is always covered with foliage. 13. Venice is a city unique to the world by its situation; it is precisely like an immense ship, which tranquilly reposes upon the water, and which no one can reach, but by means of boats. 14. There is nothing, however mean it may be, that is not useful for something. 15. Charles Bonnet, who was almost perfect in heart and mind, tells us that after death all the species mount one ladder of the scale which leads to perfection. 16. At the commencement of a feast, the Romans used to present a list of the viands which were to appear upon the table to the guests, in order that each one might reserve his appetite for that which most pleased him. 17. A preacher had annoyed all his audience preaching upon the beatitudes. After the sermon, a lady told him that he had forgotten one. "Which?" asked the preacher. "That," answered the lady, "blessed is he who did not hear your sermon." 18. Listlessness is a disease, the only remedy for which is labor. 19. That which is called Eldorado is only a sandy desert, which will not offer you a drop of water if you are thirsty, nor the shade of a tree if you are weary.

EXERCISE XIII.

Possessive Adjective Pronouns.

Is this your brother's pen? No, it is mine. All that I have is hers. His book is very good. Our relations are not poor.

The daughter loves her father and mother. The son loves his mother and sister. I love you and your children. Do not speak against my relations. It is one of my sisters. She is in the kitchen with her aunt. To-day she will put on her best white hat, and her new shoes. Go in her stead. He spoke continually of his father, mother, and sister. Their female friends are not in the city. Is that your glove? No, it is not mine; it is yours. Their good dog is not in our yard. Look at your watch. Give me my property. Go to his store. These are your apples, his pears, and my cherries. Who has her nice ribbons? Where is my lace? Give my aunt her money. My dear friend, I have nothing to give him. They were her people. Her neighbor was left to guard her house and her cows. She and her mother. My dear children. Put it in your pocket. She put it upon her head. He did it with his hands.

1. England owes her wealth to the protection which she accords to her commerce. 2. Oh, what a longing a prisoner has to see his fellow-creatures! 3. There is no doubt, that every human condition has its peculiar duties. 4. Nothing serves better to confound our enemies, than not to notice their offence. 5. Every condition has its pleasures and its pains. 6. The great wisdom of man consists in knowing his folly. 7. Our friends forsake us when fortune ceases to favor us. 8. A wise man often doubts: a foolish man never; he knows every thing but his own ignorance. 9. Euripides complained to one of his friends, that he had been three days making a few verses. 10. Conscience is a just judge of our actions. 11. A sick man almost always says to his physician, My head and all my body pains me. 12. Hannibal distinguished himself from his equals not by the magnificence of his dress, but by the beauty of his horse and his arms. 13. Self-love is our prime mover. 14. "And he also, when he saw me, arose, and, throwing his arms about my neck, embraced me." 15. A simpleton joked a man of wit about his large ears. "I acknowledge having them too large for a man," he answered; "but you must at the same

time agree, that yours are too small for an ass." 16. If you attempt to enter into conversation with an Englishman who does not know you, he will certainly take you for a knave. He will button up his vest, put his handkerchief well into his pocket, see that his watch is safe, and look crabbedly at you. Notice his face: it says to you, "Leave me alone." Yet this same person is perhaps the most friendly of mortals; he only wishes to protect his own independence. 17. A fox seeing a crow, which had a piece of cheese in her beak, upon a tree, began to praise her very much. "What fine feathers!" he said; "what a beautiful body! If you knew how to sing, upon my word there could be no finer bird." The foolish bird, to allow her voice to be heard, opened her beak, and let the cheese fall; and the fox, seizing it, carried it away. But the fox soon paid for his fraud; for the shepherd came, and killed him for his skin.

EXERCISE XIV.

Demonstrative Adjective Pronouns.

This is my penknife; that is yours. These are her pens. Is that ink good? Who is he? Who is she? Who are they? This house no longer belongs to me. What have you in that trunk? Who are those men? What did your father buy to day? Who has given me this beautiful bouquet? What is in that closet? She will do what the master tells her. We shall go and take a little walk this evening. In the meantime you can go to our neighbors. Take this inkstand, and give me that. That is the lady of whom I was speaking. This rich man is sick. Those poor women are well. That poor child is handsome and good. Give those gloves to that man. To this or to that? This man was learned, that was ignorant. That axe was lost. I have found this gold axe. Is this your axe, sir? This morning I worked in the garden. He planted those seeds which you gave him. This book is incorrect. That grammar is much used. He loves those dear children. Where have I

seen those faces? To whom have you given those plums? Have you written to that lady? What did she say to that news? I prefer this table to that. This hat is very becoming to your daughter. She likes these red ribbons, not those yellow ones. Give me that small piece of cheese.

1. Happy are those who love to read. 2. We love those who admire us; but we do not always love those whom we admire. 3. Those who believe that happiness consists in riches deceive themselves. 4. We often forgive those who annoy us, but rarely those whom we annoy. 5. Ariosto is the poet of the imagination, Tasso that of the intellect. 6. James I. was one of those kings who are discontented with their state, and envious of others' glory. 7. Plato banished music from his republic. 8. All the works of nature merit our admiration. 9. The words of a sincere man are the thoughts of his heart. 10. "His eyes were closed by his physician, his friend from infancy, and a man all religion and charity." 11. "I have never known a more noble spirit than his, and few similar to his." 12. True grief weeps little; the tear of the soul is much more bitter than that shed from the eye. 13. Those who flatter the great, ruin them. 14. We must do what God sets us to do, and take what he sends us. 15. There are human beings to whom nature shows herself a real step-mother; poor Joanne was one of these unhappy creatures. 16. The hour of twilight exercises a mysterious influence upon weak minds; that light and those shadows which seem to meet only to take leave of each other (to give an adieu) awaken a thousand delicate and affectionate thoughts. 17. From time to time, conscience wars against pride, and attempts to conquer its bad reasonings (the bad reasonings of this) by bearing witness to the truth. 18. That sky, that country, that distant motion of creatures in the valley, those voices of the villagers, those laughs, those songs, exhilarated us very much. 19. Wounds of body are nothing in comparison to those of the mind.

EXERCISE XV.

Indefinite Adjective Pronouns.

They have spoken of nobody. She gave it to somebody. I had nothing for dinner. The children love each other. One goes, and another comes. Both are in the city. Give him all you have. Tell me all you know. The woman knows everybody. The good man loves everybody. Has any one been here? It is said that Celia will go to France. No one is without faults. Some are good, others are bad. I hear somebody's voice. They are not going into Washington Street. They say it was a long procession. Is there any thing new to-day?

1. Every man is exposed to criticism. 2. All men are subject to death. 3. Every one has his faults. 4. Take those books, and put them each in its place. 5. Justice includes all other virtues. 6. Scipio displayed grandeur in all his actions. 7. All nations appear to desire to obtain merit from the splendor of their origin. 8. We must have patience, and every thing will come right in time. 9. People judge others' things in a different manner from that in which they would judge their own. 10. People drink good wine in France, and eat good meat in England. 11. Every period of life has pleasures proper and natural to it. 12. Whatever reasons one may have for being absent from his country, there can be none sufficiently strong to make him forget it. 13. Vice disunites men, keeping them on guard, one against the other. 14. That which thou desirest others to keep silent, keep thou silent. 15. Other times, other customs. 16. It is foolish not to wish to know any thing. 17. No language is perfect in itself. 18. It is easier to be wise for others than for ourselves. 19. Every body seeks happiness, few find it. 20. A preacher, who had not been invited to dine with any one through Lent, said, in his last sermon, that he had preached against all sins except that of gluttony, because it had not appeared to him that such a vice

ruled in the country. 21. Some one asked an American, why there had not been a monument erected to Christopher Columbus. 22. Every beginning is difficult.

EXERCISE XVI.

Indefinite Adjective Pronouns Continued.

What is the best news? What is the talk about town? There is no news. I have read no paper to-day. Do they still speak of war? No, they speak only of peace. Every flower has its beauty. Every man has his virtues. Our friends will remain in France some weeks. She spends her time in some useful occupation. They have some good books. One sees that he is only a child. No servant was ever more faithful. We shall remain in the city all summer. He goes somewhere every season. Every one is her friend, because she is good. One can do much. Every little helps. It is not well to do nothing. Some make money, others lose it. The girls were jealous of one another. One has a fine face, the other a handsome hand. Both mother and child were here.

1. Any loss is more honorable than to lie. 5. All the laws and the prophets, all the collection of sacred books, is reduced to the precept of loving God and man. 3. The pleasure derived from things, in appearance almost nothing, when we wish well to some one, is indescribable. 4. Speaking with one and another is a pleasant recreation for every one. 5. No friendship, however intimate it may be, can authorize the violation of a secret. 6. God knows how much more pleasant the name of Naples, the city of my fathers, is to me than that of any other name of Italian country. 7. Nothing is durable here below. 8. Every thing has its time; and the usages of war, perhaps, more than any other thing. 9. In plains we wish for hills, and on hills we naturally wish to walk on plains. 10. There is almost no great capital in Europe where they do not

seek servants from some remote, hidden province, and for the most part from the mountains.

EXERCISE XVII.

Prepositions di, a, da.

Have you come to find me? Do not go near the bed. That boy has fallen from the tree. Give the boy milk to drink, and some bread to eat. Have you good writing-paper? My sister has a good saddlehorse to sell. They say that our enemy is out of danger. Whilst the child is starving at home, the mother goes to church to pray. Give that man something to do. Do not say it in jest. That domestic is not fit for many things. The little boy plays the teacher, and the little girl the mistress of the house. He lives out of the town, and keeps arms for defence in his house. Why have you not something to do? I have been sick since last year. Those girls depend upon their aunt. Have you learned your lesson by heart?

1. We must be careful not to expose ourselves to danger. 2. Cæsar said to some one who was reading in his presence, "Are you reading, or are you singing? If you are singing, you sing very badly." 3. When the gods love princes, says an ancient philosopher, they pour a mixture of good and evil into their cup of fate, so that they may never forget that they are men. 4. There is no true friendship without virtue. 5. Riches and poverty have great influence upon men. 6. The city of Florence enjoyed tranquillity and abundance under the government of the Medici. 7. Have three things open to your friend, — your face, your purse, and your heart. 8. Charlemagne sealed treaties with the hilt of his sword. 9. "Dying, we find an asylum against the misfortunes of life," said Seneca. 10. We ought to learn more from observation than from books. 11. "The eternal God has poured out happiness; and I, I alone, am without help, without friends, without company." 12. God save you from living alone, by force (being forced to live alone)! 13. It was ordered

by Providence, that, when man is struck with calamity, woman shall be his support and consolation. 14. The last of the Valleses was one of the best and most noble — noble in actions — among the ministers of our good and popular king. 15. It is not possible not to find some enchantment in the presence, in the looks, and in the conversation, of a good, vivacious, and affectionate old lady. 16. It is said that the suffering of man upon earth is for the good of mankind.

EXERCISE XVIII.

Prepositions in, con, per.

From this time forward. From that time forward. My house is in one of the principal streets of the city. Are you angry? Where is the bunch of grapes which your uncle had for me? Go to the tailor's for your father's coat. With whom do you study music? We study with the schoolmaster. Are you going to Mrs. G.'s to-day? How did the boys go into the church? They went four-by-four. The lady saw a little girl pass over (through) the meadow with a faggot of wood upon her head. I only wish to speak with you. We earn our bread by labor. Money is to pay the house-rent. What do you do to earn your food? Will you come with me? The hostess led us into a clean room. The father returned with the clothes which he had bought in the village. A dog was sleeping at his ease in a manger full of hay. An ox came to the manger to eat. The envious dog barked, and would not allow the ox to approach the hay. The poor hungry animal was angry at such an overbearing act, and said to the ribald dog, "May God reward you according to your deserts, uncharitable villain! You do not eat the hay yourself, nor permit others to enjoy it. Make use of the good things given you by Heaven, and permit others to enjoy theirs."

EXERCISE XIX.

Prepositions.

She will be here in ten days. It is said there is nothing new under the sun. We will go together after dinner. They praise her to the skies. Until now I have been your friend. He is beloved even by his enemies. Do not hesitate. I shall have finished this book shortly. He has been in France nearly three years. There are nearly one thousand souls in this town. I can do nothing without you. Poor women! They appear to be friendless. The good man could not see my husband without speaking to him. There is no entrance for any one. Mary set out for the city with her mamma. She had a little bed at the side of the lady's bed.

1. Before publishing his poem, Tasso wished to submit it to the criticisms of the bravest men of his times. 2. The poet was presented to the king by the generous duke. 3. To that unfortunate woman, Rome alone appeared to be a secure asylum. 4. The soldier has every proof of esteem from the most celebrated men who live here. 5. Mrs. U. presents her compliments to Mr. M. She cannot have the pleasure of seeing him to-day, and begs him to excuse her. 6. Mrs. U. presents her compliments to Mrs. M., and requests the favor of her company on Tuesday evening next. 7. If you do not call upon me in the morning, I shall certainly wait on you in the evening. 8. The country is submerged from time to time, and once Charles was up to his head in water. 9. Who lives according to the laws of health, in this city? 10. Caroline has found some strawberries between the two stones at the side of the wall. 11. Mr. L. was silent; and sadly he fixed his eyes upon Peter, who cast his down to the earth. 12. Captain S. yields to civil orders, is a sincere lover of peace, and aspires to no other dignity than that of being able to be useful to his beloved country. 13. The captain was named Schiller; he was a Swiss, of a peasant family;

he had served against the Turks under General Landon in the times of Joseph II.; then in all the wars of Austria against France, until the fall of Napoleon. 14. The hospitality of the French is the most complete in the actual state of society. 15. Among the Sybarites, women invited to feasts and public dinners were notified a year previous, that they might have time to appear with all the pomp of beauty and dress.

EXERCISE XX.

The Verbs essere and avere.

We are poor and sick. Are you not rich enough? Were they all here? Have you had time to go to Rome? I shall be at home next week. There is no time to lose. Why are you in such a hurry? Be quiet, and you shall have some figs. Be so kind as to give that old man a glass of wine. There are many people who do not love to work. We have no meat for dinner. I am ill, and have no appetite. The physician is charmed with the progress of his patient. They have a cold. The parents of those children have been too indulgent. He has been to the tailor's; but the coat was not finished. I shall be happy to see her in my new house. They have been very polite to us. She is about to marry. I will come to your house to-morrow. It may be that I shall not be at home. Her things are all in a good way now. I look upon thee as a good friend. There is no hope left. Mr. R. is a rich man, or a man of great wealth. The rich are not always happy. Good health is better than wealth. What is the matter with you? I am no longer hungry. That would be useless. Is his bird tame? Have they green worsted? Give her needle, thread, and cotton.

1. The city of Brünn is the capital of Moravia. 2. To be a slave to the judgment of others, when you are persuaded that it is false, is the height of villany. 3. Happy are those who hate violent pleasures, and know how to be contented with an innocent life. 4. Whoever is capable of lying, is unworthy of being enu-

merated among men. 5. It was a sweet pleasure to hear those songs and the organ which accompanied them. 6. It is easy to give advice, but very difficult to follow it. 7. Albert R. had changed his hope of being one of the great of Europe, into that of being one of the first of his own little province. 8. Arduino, Marquis of Ivrea, was the last Italian king of Italy. 9. It is curious that Piedmont, one of the most picturesque countries perhaps in the world, was nevertheless one of the last to admit picturesque gardening. 10. The city of Tyre is refreshed by the north wind which comes from the sea. 11. The greater the number of men there are in a country, provided they are industrious, the more abundance they enjoy. 12. The ambition and avarice of men are the sole origin of all their misfortunes. 13. The most unhappy of all men is he who believes himself to be so. 14. The most free of all men, is he who can be free even in slavery. 15. Misfortune is the school of great intellects. 16. Friendship and religion are two inestimable advantages (goods). 17. Not to remember happy days is a great diminution of misery, particularly when we are young. 18. General B. said, "I have always believed that the education of war is the best education that a man can have."

EXERCISE XXI.

The Verbs and their Syntax.

Have you seen the violets? There are beautiful tulips in your cousin's garden. How fresh every thing looks! Every thing looks alive. The rain has done a great deal of good. This is the warmest summer I can remember. I think we shall have more rain. I have a little business to do. I have had a very pleasant journey. You never will do like others. You wait for nobody. I will not stay a moment longer. I wish for a steel pen and a sheet of paper. Tell me to whom you write. I write to the dear friend whom you have seen at my house. What noise do I hear? You said it. I thought you were mis-

taken. Come home before it grows dark. Take away those things. Never speak without thinking. They say that he has never enjoyed a moment's happiness. Do not go out; it rains. She was about writing a letter when you entered. It is Henry's turn to go to the city. To-morrow I shall play the cook: will you come to dine with me? We shall have macaroni with cheese for dinner. Now they ring the bell for supper, and we are not all ready to go. Let us wait a little. See, my suit of clothes is finished. How well he plays the violin! it is a pleasure to hear him.

1. The music of Bellini says sadly, as he who hopes for nothing here below, "Weep and pray." 2. Let us remember that suffering is the common heritage of the sons of man; that earth without heaven would be too hard an exile; and that life without God is an insoluble enigma! 3. "Heaven be thanked, that I can remember my good mother without the least remorse!" said R. 4. The will of God be done. 5. It is a shame to the human race, that war is inevitable at certain times, or on certain occasions. 6. Labor and cares do not frighten the wise man; they are the exercise of his mind, which they keep in vigor and health. 7. Those disasters which cast down, discourage, and mortify the spirits of a man, seem to rouse up the energies of the softer sex. 8. We should foresee danger, and shun it; but, when it comes upon us, we have only to despise it. 9. In war, fortune is capricious and inconstant. 10. Men wish to have every thing, and make themselves miserable with the desire for superfluity. 11. Great conquerors, like those rivers which overflow their banks, appear majestic, but lay waste all those fertile countries which they should only water. 12. Everybody says what comes into his mind. 13. When the heart of a man is exercised and strengthened in virtue, he ought easily to console himself for the wrinkles which come upon his face. 14. Justice, moderation, and good faith are the securest defence of a State. 15. Misfortune fraternizes souls, stifles bad passions, and binds around us ties of love. 16. St. Cecilia is a popular institution which

appears to be transmitted from the middle ages. 17. Letters! are they not the children of heaven, descended to earth to console us in grief? 18. Ah! there is much comfort in the alternations of care and hope for a person who is all that is left to us. 19. Who, in the noise of our streets, with railways, the smoke of the engines, and the monotonous rolling of the omnibuses, would not sometimes sigh for the quiet of a country life?

EXERCISE XXII.

Subjunctive Mood.

The mistress of the house ordered her to go. I fear that you will be late to school. Tell her that she cannot do as she likes. He does not know if he ought to buy it of him. If he knew it, he would not tell it to me. We are assured that your friend (f) has come. If you had studied, you would be more learned. It seems that she will not give the cake to her son. It is possible that she may give it to him to-morrow. I want to be home in good time. I am afraid the roads are very dusty. I think we shall have some rain. Do you not think that it is very warm for the season? I want something good to eat. Here is a piece of toast, which I think will please you. Make yourself at home. What fruit do you like best? It does not appear to me that there is much difference. You say so, that you may not blame me. She seems to be growing homelier. The master asked me who I was, and where I went to school. What does he think that I know? I wish to give her the flowers which please her. She appeared to me more beautiful than ever. More beautiful than any other lady in Boston. If I had such a house. He wishes to know who she is. I wish that you would write to my mother. Let me feel your pulse. Is there any thing I can do for you? It seems to me to be very late. Now I must see your flower-garden and your kitchen-garden. Although it is difficult, I will do it. If he knew how much he was beloved! I must go. I am afraid that I shall not be able to go there. I

cannot believe any such thing. What is it to you if he comes or not?

1. The preacher said to his hearers, "If I offered you only promises, you would be excused for not believing me; but I offer you certain and present things." 2 "Let us see if you now have the courage to do better, and to allow yourself to be humiliated by the truth which condemns your weakness." 3. Do not say things which are not true. 4. Do not go in search of perils, when necessity does not require it. 5. We must found public schools, where we can teach our youth to prefer honor to pleasure. 6. Very soon James and Charles had the same confidence as if they had passed their lives together, although they had never seen each other before. 7. People generally pray that God would reward them for every good action. 8. If we do not flatter ourselves, the flattery of others will never hurt us. 9. "Alas!" cried Mrs. P., "I fear that my son is dead; and I know not what I shall do." 10. Whatever may have been Louisa's intentions, she has not done as well as she might. 11. The larger a kingdom is, the more officers are required to do what the chief magistrate could not accomplish by himself. 12. What a shame it is, that the most elevated men make their grandeur consist in their money-bags. 13. Who has not need of a friend who loves the truth only, and who will tell you the truth in spite of yourself? 14. The statue of Zenobia was in so life like a posture, that one could almost believe that she would walk. 15. How many exiles have exclaimed, "Would to God that I had never left my country!" 16. When a good general is killed, all the camp is like a disconsolate family which has lost the father, who was the cherished hope of his tender little ones. 17. It was only with the good parent, that the discreet child did not use circumspection in manifesting all the secrets of his heart.

EXERCISE XXIII.

Infinitive and Participles.

We are beloved by all our friends. I have been out of town all winter. They have arrived in England. When he arrived at the church door, he found it shut. She is very acute at railery. They have not found the dog which was lost. I have seen a green worm on the rose-bush. It is not all in commencing. The fire is spread throughout the city. Do not fear that I go away; your manners please me too much. She has had time to repent of it. Who can say much in few words? Seeing her going away. It seemed to him that he saw his lady. When I had said thus. Who can have done that? She must go very soon. I have always loved good old people. He has been very kind to us. She has given two dresses to her servant. Having rested his weary body, he got up. On his departure, he gave each child a dollar. I believe that you are all asleep. Who has told all these things to our father? Where has he bought that fine horse? I have paid more for my feathers than they are worth. If I could have some pretty ribbon to trim my dress. That man has gained much money. Your son has spent more than you can ever earn. He has not rendered an exact account of every thing. Never speak at random. When the night was spent. He is spent with cares. To be master of a thing. He has been the Lord Mayor of London. They have spent about twenty crowns. I walked about ten miles. To condemn one without hearing. My friend is about to marry a fortune. Have you fed that little white dog of yours? Mr. S. has brought you a gold ring from the city. I have eaten so much that I cannot go. Who would have believed it? How can that be? It looks so very nice. Will you have the goodness to ring the bell? My brother has taken three cups of tea, and asks for more.

1. The providence of God keeps us from perishing; the power

of God prevents us doing those things which displease him ; and the goodness of God preserves us from suffering. 2. There are but few people who are satisfied with their lot. 3. It is easy to give advice, but difficult to follow it. 4. Signor Domenico, believing himself a learned and wise man, but not knowing what to with his knowledge, made a physician of himself, without ever having studied medicine. 5. Even in prison, there are persons afflicted to console, sick to cure, weak to comfort, and strong to confirm. 6. We are obliged to confess that our soul, mind, heart, and all our affections, have too restricted limits. 7. Many cities have desired to become the capital of a great empire. 8. The lack of maritime power is a great injury to a nation. 9. We are machines moved by habit. 10. Let us write from the dictation of our heart, provided it is free and uncorrupt. 11. We see ruined churches, castles, and convents of the middle ages throughout all Europe ; the surface of Italy is covered with them. 12. "I stood at that window palpitating, shuddering, and staring about until morning, when I descended oppressed with a mortal sadness, and imagining myself much more injured than I really was." 13. It is always sad to be obliged to leave one's country through misfortune ; but to leave it in chains, and be carried into horrible climates, is so afflicting that no terms can express it ! 14. Saint Nilo, moved to pity by the cruel treatment inflicted on his countryman Filigato, went to the young emperor Otto, and, supplicating and weeping, demanded mercy for the prisoner. 15. The twins Romulus and Remus, being exposed by order of the king, were found and secretly educated by a shepherd named Faustolo.

EXERCISE XXIV.

The Verbs andare, fare, stare, and dare.

The sun sets. I have much to do. Three months ago. I have never harmed any one. He will go at daybreak. He did his best. He will set sail at three o'clock. We live a regular

life. He did not know how to wish a happy new year. He has just published my new work. That parrot has disturbed me very much. She pretended not to hear what the beggar said. I beg you to come to live with us. We are accustomed to take breakfast at seven o'clock. Can you not keep still? Tell her, that I say she may do as she likes. How she stands like a marble statue! How is it that this man is your husband? Go for the doctor. Mr. Lewis has given me a beautiful white hen. I am on the point of leaving for Europe. Where do you live? How do you do? How is your mother? Are your sisters well? When I was standing at the window, I saw the soldiers pass by. Be quiet, child! This is the question. Stay as long as you please. Where does she live? This city stands in a plain. He is obliged to live on bread and water. These clothes cost me twenty crowns. Why are you so thoughtful? I am reading. I love to live friendly with everybody. When the worst comes to the worst, he will sell the house. You must welcome them. Give me good fruit, bread, and wine, and I shall be satisfied.

1. True dignity is not in pride. 2. So goes the world. 3. Minerva gave the olive, fruit of a tree planted by her, to the inhabitants of proud Athens. 4. Wild beasts are not so cruel as men: lions do not wage war upon lions, nor tigers upon tigers: yet man alone, despite his reason, does that which animals without reason never do. 5. Is there not land enough to give to all men more than they can cultivate? 6. If we eat more food than is necessary, it poisons instead of nourishing us. 7. Hasten, O young man! to go where destiny calls: go unhesitatingly to the field of battle. 8. As represented, the frightful Pluto was seated upon a throne of ebony. 9. Virtue is the greatest gift which the good God can give us. 10. We must not take the life of one man into account, when the safety of the nation is at stake. 11. "Go, good mother, go to heaven, and find your child." 12. When misfortunes commence in a house, it often happens that even indifferent people fear for themselves. 13. "Then I

saw how things came, how they went, and how they would go.” 14. “This silence is not to my taste,” said the captain; “it presages no good.” 15. The country of Phœnecia is at the foot of the Lebanon Mountains, whose tops pierce the clouds, and go to touch the stars. 16. The unhappy father does not know where he is, what he is doing, or what he ought to do, and goes calling his lost son. 17. True praise is that which is given in the absence of the person praised. 18. Whilst we are in the midst of delights, we do not wish to see or hear any thing which can interrupt their enjoyment.

EXERCISE XXV.

Adverbs.

Where are you going? Where is your stick? They are often unhappy. My aunt is seldom satisfied. Henceforth I shall do nothing for that family. They have treated me most ungenerously. Bravo my friend! you have spoken very well. I am afraid it will be too late to do good. We will go directly. Have you finished already? You read newspapers continually. I shall finish in the twinkling of an eye. The young man came unexpectedly. We seldom go out.¹ I am always in a hurry. How quickly he moves! They must go very soon. I heard of it a short time ago. They were seen near the house. The men whom you wish to see are not here. The good general is welcome everywhere. I am better to-day than I was yesterday. Now-a-days she is seldom at home. They are constantly coming here. I am almost asleep. I have waited a long time, and she does not come. In general, he is very proud to his inferiors. When he leaves, I shall leave also. You are advised to go immediately. At what o'clock does the packet start? Let us walk faster. Write to me immediately. Without fail. They can sleep here. Your rooms are ready. How much are we indebted to you? It is very disagreeable to travel alone. I

have travelled this way several times. With best wishes, yours truly. Do not wait longer.

1. Sextus V., when he was cardinal, pretended to be extenuated by years and infirmities, and went very stooping. 2. It often happens that men reap more advantage from some mistakes, than from the good deeds they have done. 3. Happy are those who have never wandered from the straight road of virtue! 4. People are continually talking of virtue and of merit, without knowing what they are. 5. The wise man loves truth, and never tells a lie. 6. We never repent of speaking too little, but often of speaking too much. 7. Cato the censor never ceased to represent to the Senate the sad consequences of luxury. 8. Perhaps there is no greater absurdity than that so often repeated, of the peace of mind of the just. 9. At any rate, Napoleon was certainly, in a military point of view, greater than Charlemagne, or any other; and particularly so in the conception of the wonderful campaign of 1800. 10. Good-luck, like ill-luck, never comes alone. 11. Behold me, then, in a sort of society, when I was prepared for more solitude than ever. 12. The secretary was very humane, and spoke of religion with affection and dignity. 13. In Germany, priests are accustomed to dress like laymen. 14. True dignity consists in being ashamed only of mean actions.

EXERCISE XXVI.

PROMISCUOUS EXERCISES.

Go! what nonsense (childishness)! And so! What is it? Speak, then. The man is never satisfied. Will you never have done? The sky is as fine now as it ever was. He was near his end. Oh, how happy I am! He is so-so. Such like. Whilst you read, I write. Come with me, and show me where I may go. He goes willingly. I am very well. It would go ill with us if I had nothing else to live upon.

1. Alas, how full of contradictions is man! 2. Oh, how pleasant is the sympathy of our fellow-creatures! 3. Oh, how

unjust are men, judging by appearances, and according to their own superb prejudices! 4. O Italy, Italy! when shall I have the pleasure of seeing you again? 5. Oh! if I could do it, I would do it willingly. 6. He loves me because I merit it. 7. Oh, so! let us speak of something else. 8. There is no honorable retreat for a good and wise man, except in company of the Muses. 9. We should never be prejudiced against a man because he has a fierce aspect. 10. The rich, who have never experienced want nor the necessity of considering or paying for the comforts of life, know nothing of the pleasure of economy.

11. Have you made all your preparations for departure? 12. Every thing is ready. 13. Send for a porter to carry my luggage. 14. I shall take the railway omnibus, and start in five minutes. 15. It seems to me to be very late. 16. How soon shall we be at the terminus? 17. I am afraid of being too late for the nine o'clock train. 18. Here we are at the terminus: we are never too late. 19. The train will start in five minutes. 20. Make haste and take your ticket. 21. What luggage have you? 22. I have two trunks, three carpet-bags, and one hat-box. 23. Here is the locomotive engine that is to draw us. 24. Have we two engines? 25. It requires a very great force to draw a train of twenty-five carriages. 26. What is the power of those engines? 27. They are each of twenty-horse power. 28. Are you going by the express train? 29. No, this is the accommodation train. 30. At what o'clock does the baggage train start? 31. There are two a day: one starts at ten o'clock in the morning, and the other at three in the afternoon. 32. Does your father come with us? 33. No: he goes in the express train. 34. Make haste: the train is just going to start. 35. That is the signal for starting. We are off. 36. We are already far from the terminus. 37. We have already gone four or five leagues. 38. We have gone just six miles. 39. We went the last mile in two minutes. 40. We go a mile and a half in a minute. 41. This is quick travelling. 42. But for your assistance, I should have lost all. 43. Should you have undertaken it, if you

had thought it so difficult? 44. Persevere, and you will succeed. 45. I heard them firing all the morning. 46. I felt her hand trembling in mine. 47. He saw his dog torn in pieces at his feet. 48. It would be necessary for him to see her. 49. I want some sealing-wax. 50. Do you want any thing else? 51. We often lose more time in idly regretting an evil than would be necessary to remedy it. 52. I would certainly do it, if it were necessary. 53. You might have broken your neck. 54. You might have forwarded your letter by his servant. 55. He would answer though he had been advised not to speak. 56. It must not be told to any one. 57. I would not have acted thus. 58. They would have neither roast beef nor pie. 59. His sister is ill: he ought to go and see her. 60. The design was to have been executed an hour after nightfall. 61. He owes me now a thousand pounds; last year he owed me twelve hundred. 62. Always carry an umbrella when it is fine. 63. Is not friendship the greatest of earthly blessings? 64. Have you not been to see the crater of Mount Vesuvius? 65. Did you not go as far as Turin by the railroad? 66. Is your uncle's agent yet arrived? 67. Should you be displeased, if I gave you any more examples? 68. Do you write to her sister to-day? 69. He is so silly and so tiresome that I cannot bear him. 70. He has so much wealth that he does not know what to do with it. 71. I like neither his person, his family, nor his fortune. 72. In the sweat of thy brow shalt thou eat bread till thou return to the ground from whence thou wast taken; for dust thou art, and to dust thou shalt return. 73. You shall not speak English: you shall speak Italian, nothing but Italian, with your teacher. 74. Do not go into the current: you will be drowned, as you cannot swim. 75. I shall die in a land of strangers, and not a tear will be shed upon my grave. 76. Yes; and your death will be just as much felt in the world as that of a worm or a fly. 77. True; but it will not be the less a matter of infinite moment to me. 78. Speak well of your friend; of your enemy, neither well nor ill. 79. The truly virtuous man

fears neither poverty, afflictions, nor death. 80. The poor man has neither relatives, acquaintances, nor friends. 81. Either say nothing of the absent, or speak like a friend. 82. The good man possesses a happiness which the world can neither give nor take away. 83. On the fifteenth of next month, when I have won the capital prize. 84. Chaucer, the father of English poetry, was born in thirteen hundred and twenty-eight, and died in fourteen hundred, in the seventy-second year of his age. He had thus lived in the reigns of Edward the Third, Richard the Second, and Henry the Fourth. 85. Swans are an ornament to lakes and rivers. The swans of Australia are black. 86. Knowledge is the eye of youth, and the staff of age. 87. I flatter myself you will be satisfied with your daughter's pronunciation. 88. One should avail one's self of every opportunity to acquire knowledge. 89. Mr. B. thinks himself a great man; but he deceives himself. 90. The horseman and horse that fell down the precipice are both dead. 91. Is this the lady from whom you received the letter which you mentioned? 92. That is the goldsmith by whom this ring was made. 93. The fruit of that forbidden tree, whose mortal taste brought death into the world. 94. The lightning has blasted that beautiful tree, the fruit of which was so delicious. 95. Never defer till to-morrow what you can do to-day. 96. Shun poverty: whatever be your income, spend less. 97. This is bad; that is worse: these are so-so; those are the worst of all. 98. There is but one lasting affliction,—that which is caused by the loss of self-esteem. 99. Share this melon with your play-fellows; give each of them a slice. 100. My brothers are both returned from college; each has obtained a prize. 101. All fools are not knaves; but all knaves are fools. 102. Mr. A. has failed: shall you lose the money he owes you? 103. I shall have published the second edition of my Dictionary before the end of the year. 104. When you have studied Italian two years, you will understand what you read. 105. He will have spent half his fortune before inheriting it. 106. He who listens through a hole may hear what will not

please him. 107. "Doctor, may ma eat oysters for supper?" "Yes: she may eat shells and all, if she likes." 108. My brother might have made a fortune by his trade. 109. Before you say or do any thing, reflect what the consequences may be. 110. If I went by the steamer, I should be sea-sick. 111. You would arrive sooner if you went by the mail. 112. While you are passing through the Tunnel under the Thames, hundreds of large ships are sailing over your head. 113. Since habit is a second nature, let us early form good ones. 114. The universe is composed of two things only, — mind and matter. 115. In educating the mind, we should not forget to educate the heart. 116. In Italy the eye sees much, but the memory more. 117. Victoria the First, Queen of the United Kingdom of Great Britain and Ireland, is the grand-daughter of George the Third, and the neice of King William the Fourth. 118. The Arabs call the camel the ship of the desert. 119. Egypt was the cradle of arts and sciences. 120. There are, in your exercise, as many errors as words. 121. The prospect brightens as you ascend. 122. Beauty is potent, but money is omnipotent. 123. Though I had written the letter, I had not forwarded it. 124. He is still rich, notwithstanding his losses. 125. He has acted an unworthy part: nevertheless I will assist him. 126. I forgive him, on condition that I never see him 'more. 127. Tell the truth: otherwise you will be despised by every one. 128. She was both young and lovely, and rich also. 129. The earth is divided into five parts; namely, Europe, Asia, etc. 130. You might learn a great many things: as, for instance, music, painting, etc. 131. It has happened just as I expected. 132. Whence comes it that you are so melancholy? 133. You are young and inexperienced: therefore you ought to be guided by the advice of your elders. 134. You have promised: then you must perform. 135. Since she has written to you, you must reply.

The pagan gods chose various trees. The oak pleased Jupiter; the ash, Mars; the pine, Cybele; the poplar-tree, Hercules; and the laurel, Apollo. Minerva and Pallas asked why they took unfruitful trees. Jupiter replied, "On account of the honor." "Say what you will," added Pallas, "I like the olive on account of its fruit." "You are right, dear daughter," replied Jupiter; and immediately they all called her the Goddess of Wisdom, because, if what we do is useless, the honor is vain.

The celebrated Venetian painter, Titian, let his pencil fall whilst painting the Emperor Charles V. The emperor picked it up immediately, saying, "A Titian merits to be served by an emperor." There are few fine galleries where pictures of Titian and Correggio are not to be found.

Aspasia of Miletus was celebrated in Athens for her wit and her beauty. She was so skilful in eloquence and politics, that Socrates himself took lessons of her. She was the teacher and wife of Pericles, and lived 428 years before the Christian era.

Count Mansfield, one of the greatest captains of the age, had certain proofs that an apothecary had received a considerable sum to poison him. He sent for him; and, when he appeared before him, he said, "My friend, I cannot believe that a person whom I have never injured should wish to take my life. If necessity induces you to commit such a crime, here is money: be honest."

Whilst a countryman was sowing his field, a young man passed by, who, trying to be witty, said with rather an insolent air, "Good man, *you* have to sow, and *we* reap the fruits of your labors." To which the countryman replied, "It is very probable, sir; for I am sowing hemp."

A young man of distinction, having just returned from making the tour of Europe, and using the privilege of travellers to embellish things with the flowers of invention, was telling an officer, one day, of the magnificent presents which he had received from different reigning princes; among others, he mentioned a very superb bridle, which had been given to him by the King of France. "It is so elegantly ornamented with gold and precious stones," said he, "that I cannot persuade myself to put it into my horse's mouth; what can I do with it?" — "Put it into your own" (mouth), replied the officer with whom the traveller was speaking.

TESTIMONIALS.

NEW YORK, February, 1865.

I have used "Otto's French Grammar" since its publication, and consider it the best book on the subject. It is based on the most modern Grammars published in Paris; it is thorough, and full of idiomatical expressions that can be found in no other work.

LUCIEN OUDIN, A.M.

Instructor of the French Language, N.Y. Free Academy.

I have used "Otto's German Grammar." I consider it a very good book; its abundant vocabularies, and its fulness in idioms, are especially useful. The appendix, also, is very valuable, containing, as it does, some of the most popular and characteristic German Poems which may be turned to many uses.

FEB. 1, 1865.

ADOLPH WERNER,

Professor of German, New-York Free Academy.

WASHINGTON UNIVERSITY, ST. LOUIS, Jan. 2, 1865.

Mr. S. R. URBINO.

DEAR SIR — It gives me great pleasure to inform you that I have introduced your edition of "Otto's German Grammar" in my classes in this University, and that I regard it as the very best German Grammar for school purposes, that has thus far come to my notice. Your German editions of the "Immensee," "Vergissmeinnicht," and "Irrlichter," are great favorites among my pupils; and your "College Series of Modern French Plays," edited by Mr. Ferdinand Bôcher of Harvard College, I regard as very useful for the recitation room, and for private reading.

Yours very truly,

B. L. TAFEL, Ph. D.

Professor of Modern Languages and Comparative Philology in Washington University.

DICTATION EXERCISES. By E. M. SEWELL, author of "Amy Herbert," and by L. B. URBINO. Boston: S. R. URBINO.

"We are already deeply indebted to Miss Sewell, and this little book adds one item more to the list of valuable books which she has furnished to us and our children. This is emphatically a school-book with a soul in it, and we think nothing can exceed the skill and ingenuity with which these exercises are drawn up. No teacher can glance at it without at once perceiving its importance to him; and in our opinion, in the teaching and spelling, it has not its equal." — *Transcript*.

DICTATION EXERCISES. By E. M. SEWELL and L. B. URBINO. (pp. 174.) Boston: S. R. URBINO.

"Bad spelling is so common, in spite of all our schools, that it is worth the while even of an accomplished writer like the author of 'Amy Herbert' to prepare a good spelling-book; for such is the volume before us.

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If a child of average capacity, that has been drilled in an ordinary spelling-book, and then subjected to a course of lessons in this book of Dictation Exercises, cannot spell correctly the words of the language, it would prove, what I do not believe, that correct spelling *cannot* be attained by *all* pupils, by seasonable *study* and *drill*. I believe that every public and private school in America would be greatly benefited by using this valuable treatise.

Very truly yours,

WILLIAM E. SHELDON.

VASSAR FEMALE COLLEGE,
POUGHKEEPSIE, N.Y., April 19, 1866.

MR. URBINO.

DEAR SIR,—I am now using many of your publications in this college, of which I am particularly pleased with the German and Italian Grammars, and with Bôcher's College Series of French plays. Otto's German Grammar, I regard as a model of scholarly thoroughness and practical utility; and the other works of your list, as far as I have examined them, recommend themselves, not only by the beauty of their mechanical execution, but also by the intrinsic merit of their redaction.

Very truly yours,

W. I. KNAPP,
Professor of Ancient and Modern Languages and Literature.

STATE UNIVERSITY OF MICHIGAN,
April 20, 1866.

I HAVE adopted Otto's German Conversation Grammar as a text-book in this University, and have no hesitation in recommending it as by far the best grammar of the German language published in this country. No other work with which I am acquainted presents such a happy combination of what are called the Analytic and Synthetic methods of instruction. The statement of principles is clear and philosophical; and the examples which illustrate the niceties of their application are all that could be desired. The French Grammar, by the same author, is similar in plan, and possesses equal excellences.

I have examined the standard educational works for the study of foreign languages, published by S. R. Urbino, and take pleasure in recommending them to all students of the languages and literatures of Europe. They are well selected, amply elucidated by English notes, and, in convenience of form and excellence of typography, are all that could be desired.

E. P. EVANS,
Professor of Modern Languages and Literature.

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